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ABSTRACT

In 1974, a committee was established to explore various facets of professional drama training in Britain. This report of the committee to the sponsoring foundation includes information on background and on apparent trends in employment available for people involved in theatre and allied fields; it describes the existing system of drama training; it discusses the need for drama training, what drama training should entail, and the problems and difficulties in present training; it considers the various choices open to drama schools, to the profession, and to public bodies; and it presents recommendations. Appendixes include lists of those who gave evidence to the committee, graduate employment statistics, a list of drama training institutions, and information on financing. (JM)

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'Going on the Stage'

A Report to the Calouste Gulbenkian Foundation on professional training for drama 1975

CS 501 715

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A Report to the Calouste Gulbenkian Foundation on professional training for drama

Calouste Gulbenkian Foundation
U.K. and Commonwealth Branch
London 1975

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Introduction

A Report to the Trustees of the Calouste Gulbenkian Foundation from the Chairman and Members of the Enquiry into Professional Training for Drama.

Gentlemen:

In 1972 the following request was addressed to the Calouste Gulbenkian Foundation by three leading theatrical organisations:

'The Joint Committee which we serve consists of the heads of the principal schools engaged in training actors, and representatives of CORT and Equity. We have also had the benefit of meetings with the Department of Education and Science through the Staff Inspector of Drama.

We are all greatly concerned at the haphazard way in which so many train for and enter the acting profession. The recent severe increase in unemployment coupled with the multiplication of training establishments has led to a critical situation and we all feel that a national enquiry is now needed. Bearing in mind the remarkable report, 'Making Musicians', which the Foundation sponsored and the respect which it has commanded, our Committee would like to submit a case for a similar enquiry on 'Making Actors'.

This is not an enquiry which those engaged in the training and employment of actors can really do for themselves. There needs to be an impartial assessing body. The Government is naturally reluctant to undertake such an enquiry lest it should commit them in any way — even morally — by its findings. We therefore turn to your Foundation for help and would be glad to assist, in any way, any body set up with the Foundation's authority'.

(*signed*) Peter Cheeseman, *Council of Regional Theatre*
Peter Plouviez, *British Actors' Equity Association*
Raphael Jago, *Conference of Drama Schools*

Accordingly, you set up an Enquiry under the Chairmanship of Mr Huw Wheldon, which commenced work in February 1974 with the following terms of reference:

1. To elucidate the facts, and to make a study of the present provision in Britain for vocational education in drama, with particular reference to the training available for those who wish to become performing artists on stage, television and radio, including the related fields of direction, stage management and theatre technicians.
2. To bear in mind the present disparity between the numbers of those trained and employment opportunities.
3. To make recommendations.

Mr Wheldon's other professional obligations meant that he had to relinquish the Chairmanship in July 1974, though he has remained an active member of the Committee. I took over the Chairmanship from him in July 1974; the Enquiry was concluded in June 1975; and I now have the honour to address this Report to you.

The Members of the Committee of Enquiry, who were invited to serve in a personal capacity, were as follows:

Professor John Vaizey	Chairman
Mr John Allen	Principal of the Central School of Speech and Drama
Lady Casson	Member of the Arts Council of Great Britain 1971/74
Miss Judi Dench OBE	Actress
*Miss Gill Gladstone	Drama Student
Mr Nicky Henson	Actor
Miss Thelma Holt	Executive Director of the Open Space Theatre
*Mr Peter Howell	Actor and Member of the Council of Equity 1974/75
*Mr Michael Hughes	Drama Student
*Dr Jonathan Miller	Director
Mr Reginald Salberg OBE	General Manager of the Salisbury Playhouse
*Miss Elizabeth Sweeting OBE	Administrator of the Oxford Playhouse
*Mr John Tomlinson	Director of Education, Cheshire County Council
Mr Huw Wheldon OBE MC	Managing Director of BBC Television
*Mr B. A. Young	Arts Editor of the Financial Times

*Mr Howell, Dr Miller, Mr Tomlinson and Mr Young were appointed in July 1974, Mr Hughes and Miss Sweeting in October 1974, and Miss Gladstone in November 1974.

Mr John Mortimer QC, Mr Michael Elliott and Mr Oscar Lewenstein were originally members of the Committee. Mr Mortimer resigned in November 1974, and Mr Elliott and Mr Lewenstein in February 1975.

The Committee of Enquiry had 12 formal meetings and several informal ones. It took evidence orally and in writing from many organisations and individuals, as listed in Appendices A and B. Members of the Committee and its staff made a series of visits to drama training and other theatrical establishments.

In addition, an Open Conference was held at the Shaw Theatre in January 1975 at which any interested person was able to offer views and opinions on the matters covered by the Committee's terms of reference. Over 200 people attended and a most lively discussion took place.

The Committee was served first by Mr Donald Stephenson as Secretary. He was succeeded in July 1974 by Mr Michael Barnes. We are deeply indebted to them, as we are also to Mr Nick Stadlen, Mrs Joan Maxwell-Hudson and Miss Carole Collins, who did much of the essential work. Throughout the progress of the Enquiry the staff of the Foundation, notably Mr Peter Brinson and Mr Tony Wraight, the Director and Assistant Director, have been helpful in every way and we thank them. Lastly, we would like to thank the officials of various bodies, non-governmental, semi-governmental and governmental, who gave us a great deal of help.

The plan of the Report is simple. It begins with the background to the Enquiry and the trends which we think are apparent in the work that is available for actors, actresses and others in the theatre and allied fields. This is followed by a factual description, which took a great deal of hard work as the situation is a most confused one, of the existing system of drama training. We then ask why drama training is necessary, what it should entail and to what extent the present arrangements fall short of the ideal, and we go on to consider the problems and difficulties inherent in the present situation. Finally, we consider the various choices, which we think are open to the drama schools, the profession and to the public bodies, and we make our recommendations.

No Committee would be so foolish as to suppose that its recommendations will be followed to the letter. But we think that our diagnosis rests upon the best data so far made available; we know that we have sought to be dispassionate and practical in our recommendations; we have pursued our Enquiry both widely and deeply; and we are confident that what we have to say is the most acceptable and economical way to solve the problems faced by our drama training system, which has played so crucial a part over the years in

making the British theatre what it is acknowledged to be – one of the things the nation can be truly proud of.

John Vaizey, *Chairman*
June 1975.

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Chapter 1
Background to the Enquiry

The Origins of the Drama Schools

1. The existing pattern of drama training can be said to have started to emerge during the period between 1900 and 1939. In 1904 Beerbohm Tree established his Academy of Dramatic Art and in 1905 he bought a house in Gower Street for the education of those wishing to enter the professional theatre. His subsequent annual Shakespeare season at His Majesty's Theatre was overtly intended to prove his point that formal training was a necessity for the future survival of the classical tradition in the theatre. In 1908 the same kind of thinking led Elsie Fogerty to start her Central School of Speech Training and Dramatic Art in a few rooms leased to her in the Albert Hall, and by 1923 she had achieved the blessing and official recognition of London University because she saw the need to produce teachers and speech therapists as well as practitioners in the art of theatre. These two schools – the only ones up to that time founded specifically for the training of actors – between them provided much of the young talent for Lilian Baylis at the Old Vic, when she rapidly and logically expanded Emma Cons's original concept of an opera company to include a regular presentation of Shakespeare. It is also of some relevance that it was under Lilian Baylis that Ninette de Valois was encouraged to set up a small ballet group which was later to become the Sadlers Wells Ballet with its own training school for dancers.

2. After these early beginnings, there was an increasing emphasis on drama training in the opera departments of music colleges, as a result of the need to teach singers the rudiments of acting. This new drive and vitality developed until these departments became a training ground for actors and either achieved a parallel importance with music or split off into separate institutions.

3. Shortly before the Second World War there was another attempt to create a new school solely for the training of actors in the shape of the London Theatre Studio, which after the war became the Old Vic Theatre School, which in turn disappeared but left a sister school

at Bristol. The staff of the Old Vic School in London were then scattered throughout the other academies and colleges, and had a significant effect on raising standards. Later, in the 1950's and 1960's, there was a new development in the establishment of the ' experimental ' schools, which based their work on specific philosophies – the Rose Bruford College which propounded the theory that teaching and acting should be studied jointly, the East 15 Acting School, building on Joan Littlewood's approach in Stratford East, and the Drama Centre with its European concept of methodological training.

4. Today, there are 14 drama schools in membership of the Conference of Drama Schools, two others that are recognised as efficient by the Department of Education and Science, plus a host of smaller drama and stage schools, as well as a variety of drama and performing arts courses at universities and other institutions of equivalent status, all of which we examine in detail in Chapter 2.

Changes in the Theatre

5. The changes in the theatre in the past 30 years have been among the most profound that it has ever experienced. Before the 1939-45 war, theatres in London and the provinces included, broadly speaking, a number of prestige institutions where the classical drama was to be seen; a few provincial repertory theatres providing a variety of plays; the West End theatres; repertory theatres and music halls; and a large number of touring houses which took productions of West End successes to regional audiences. During and after the 1939-45 war many theatres and music halls were closed, continuing a process which had begun in the 1920's when many of them had been converted into cinemas. There was also at this time a limited amount of drama on radio, the beginnings of television, and a growing British film industry.

6. By the end of the war, the Old Vic was seen as an embryonic ' national theatre ' in London. In the provinces the Council for the Encouragement of Music and the Arts (subsequently the Arts Council of Great Britain) had established subsidised repertory theatre along the lines now familiar. But since that time substantial changes have taken place. There are now three major television channels which between them show a great deal of drama. While these employ for each member of the audience far fewer actors than any live performance would, the total amount of drama seen by the average Briton is now many times what it has ever been, and this television activity provides a substantial volume of employment for

professional actors. Similarly, in radio there are in London seven major radio channels – though on two there is no drama, and on another two little so far – and in most provincial cities there are several radio channels. Perhaps the most significant change of all has been the development during the last five to ten years of fringe theatre. Approximately 25% of working actors are now engaged in this area, operating largely outside the conventional framework of theatre buildings and taking their work directly to people who have previously had little interest in the established theatre.

7. The result of these changes is that, within a few years of completing their training, young actors will find that they have had to adapt to the different demands of working in at least several, and perhaps all, of the following situations – television, radio, films, repertory theatre, the West-End, theatre-in-the-round, theatre in pubs, in the street, in clubs, theatre-in-education. And the roles that they have had to play may have embraced not only the classics and new plays of a conventional sort, but also theatre of the absurd, of cruelty, of alienation, mime and improvisation. We live in an age where the opportunities, which the theatre offers to those who work in it, are more diverse and more challenging than ever before.

8. The consequence has been an emphasis upon acting as a career and as a profession, with an accompanying emphasis upon preparation for it and the determination to create conditions within the acting profession which are not notably worse than, although in the nature of the case they are necessarily different from, the working conditions which prevail in other professions. This is a central fact of our Enquiry. It is allied to another.

9. There has been in the last 20 years a very substantial increase in the proportion of the population which passes through a full secondary school curriculum into higher education. Again, the actor who leaves school at 16 and goes straight on the stage is becoming as rare as the lawyer who leaves school at 16 and goes straight into a solicitor's office. Increasingly, actors and actresses are drawn from higher and further education. This has changed the character of the younger part of the acting profession, and it has meant that the requirements in the future, which the profession lays upon both those who seek to train it and upon those who employ it, have notably altered. The modern actor, in formal terms, is an educated person.

Actors and Their Jobs

10. An actor* enters the profession for a variety of different reasons and in a variety of different ways. He may have attended a stage school as a child and grown into the role; amateur productions at school or university may have persuaded him to take up acting as a career; or he may simply have always wanted to be an actor. But once the desire to go on the stage has been conceived, the would-be actor is not easily diverted, even into ancillary branches of the theatre, so that there exists an abundance of actors, many of whom are seriously underemployed, alongside a dearth of theatre technicians, craftsmen and stage managers.

11. Some of the reasons for this overcrowding of the profession are obvious. Acting is, theoretically at least, a very attractive job compared with the means by which most workers have to earn their living. The well-publicised and often exaggerated earnings of a very small number of star performers give an added incentive to the young person who believes he has talent and is prepared to 'chance his arm'. For others, the attraction is that of following an artistic career, which may have been stimulated by the greater interest in the arts that goes with rising standards of education. Whatever the reason, the fact that for most performers the reality is not fame and fortune but bare subsistence is not so off-putting as might be the case elsewhere. Failure is a statistical probability and thus no personal reflection upon those who suffer it.

12. There is, therefore, a continuing pressure on an already overcrowded profession from people outside anxious to get in. This is the situation that has led Equity, the actors' trade union, to take steps to restrict entry and control employment. Equity has evolved a system of controls, which combines control over entry into the profession (through membership qualifications) with control over employment (through casting agreements and quotas). The system has evolved in the following way:

13. In 1945, it was suggested that only graduates of 'certain academies' should be admitted into the profession. This policy was rejected by the Equity membership. A majority said that the profession could only flourish artistically if there was a constant flow of new talent, and, as the drama schools were then only open to fee-

*To avoid misunderstanding we would like to make it clear that as a matter of convenience we use the term 'actor' to include both sexes.

paying students, any preference shown to them would be manifestly undesirable. In 1951, a pilot scheme was advocated by an Equity Council sub-committee, whereby, in the straight theatre where union shops existed, all actors would be required to be qualified by means of a given period of training. This, it was suggested, should either consist of 52 weeks' experience as a working student in a repertory company, or a full course of training at an 'approved' drama school. It was also suggested that 52 weeks in another field of the profession, together with 52 weeks of 'apprenticeship' in a special company, or repertory theatre, would be acceptable. This proposal was rejected by the Equity Council for a number of reasons. They said that the craft of acting could not be learned by way of apprenticeship as might be possible in the case of a bricklayer; the system would be open to abuse and anomalies; Equity could not and should not undertake the responsibility of approving drama schools; and anyway, there was no guarantee that such a scheme would reduce entry into the profession.

14. Further efforts were made by various sections of the Equity membership to secure some measure of control of entry, but these were consistently opposed by the Council until the late 1960's. Then, with some reluctance, it was agreed to seek casting agreements with the employers. This reluctance was due largely to an objection by actors to limiting in any way the artistically creative process or placing limitations on artistic freedom by preventing the inflow of new talent which was essential for the future well-being of the profession. It was also argued by those who opposed control of entry that there should be no inhibition upon an employer engaging performers who had received full and proper training for the work they wanted to do. It was considered both unfair and unreasonable to place obstacles in their path. Equity overcame its reluctance because of its recognition of the harsh economic realities facing its members and the realisation that total freedom of entry was detrimental to the professional interests, even the artistic interests, of its members. Probably, the overriding factor in reaching this conclusion was Equity's belief that more and more performers of proven talent and experience, who were undoubtedly of potential value to the theatre; were being driven out of the profession because of overcrowding. The Equity Council was therefore faced with a stark choice: to impose restrictions which could conceivably prevent a potential genius from getting into the profession; or the continuation of a form of anarchy in employment which drove people of obvious talent out of the business because they could not afford to remain within it.

15. Thus it was that Equity reached agreement with the employers in respect of casting in different sections of the Theatre, Films and Television. In their mildest form, these casting agreements obliged the employer to make the utmost effort to cast productions from existing professional performers before seeking to introduce newcomers. It was made clear that the final responsibility for selection remained with the employer, who could ultimately override Equity's objections. The effect of these agreements, however, has been that the casual introduction of newcomers has been considerably reduced. A quota for the introduction of 250 newcomers a year into repertory theatres and children's theatre was also agreed and the system has been further strengthened as far as television commercials are concerned by an agreement arrived at in 1974 with the Institute of Practitioners in Advertising and the Advertising Film Producers Association.

16. Nevertheless, Equity still feels great concern at the overcrowding in the profession, which results in underemployment and, in its view, underpayment for the majority of its members, though pay has slightly improved with the increased minimum wages negotiated by the Union last year.

17. Sample surveys conducted by the Enquiry into Equity provisional membership applications* in 1971 and 1973 show that, out of a total of approximately 500 actor entrants in each year, nearly 40% were trained at drama schools in membership of the Conference of Drama Schools (CDS), 30% at other drama schools, 15% at either University Drama Departments or Colleges of Education, and 5% overseas. The remaining 10% is made up of a few university graduates who did not go to drama school, plus those who had no formal training or for whom no information was available. It is important however, to put these statistics in context. Although the CDS graduates account for only 40% of the total actor entrants, they represent approximately 80% of those going into subsidised and commercial regional theatre and children's theatre (that is, those areas where the Equity quota system applies).

18. The surveys also show that, of the different routes into the profession, the commonest are repertory theatre, tours and seasons, and television/radio. Films, television commercials and stage management account for most of the remainder (although since March 1974

*The percentages should be taken as approximations only. On account of certain ambiguities in the Equity provisional membership application forms, it is difficult to arrive at an exact definition of actor entrants.

entry into the profession via TV commercials has been virtually stopped), with Theatre-in-Education providing an additional entry route for graduates of University and College of Education drama departments. The main entry routes for those without any formal training were television commercials, stage management and television walk-on contracts. The total number of new entrants into Equity in both years were 2652 (1971) and 2512 (1973). Actor entrants therefore, account for a little over a fifth of the total, another fifth are chorus boys and girls in summer shows and pantomimes, a third are club and cabaret artistes and the remainder are accounted for mainly by opera, ballet, circuses and miscellaneous activities of one kind or another, where there are better employment opportunities.

19. It is extremely difficult to arrive at an accurate measurement of unemployment in the acting profession. To begin with there is a conceptual difficulty about what constitutes unemployment for an actor. Acting is a profession with a high proportion of women in it, a high proportion of young people who may not yet have qualified for unemployment benefit, and it is highly seasonal. These are three categories for whom unemployment figures are notoriously unreliable.

20. Moreover, the work is spasmodic, in the sense that for a successful actor the amount of time spent actually working in the course of the year is almost bound to be less than the total number of working days worked by somebody in an office or industrial job. The income has of course to be spread over a whole year. Earnings per contract may be high while the contract endures, but the earnings have to cover a longer period. In addition, there is a substantial fringe of the acting profession who might be termed actors more by aspiration than by experience, in the sense that their principal source of income is derived from other jobs which they have taken in order to 'fill in' time until the right job on the stage comes along. For many of them it never comes and they just drift out of the profession. Others, particularly married women, have really given up any intention of returning to the stage, but keep up their Equity membership for a variety of reasons.

21. To achieve a completely reliable picture of employment among actors it would be necessary to carry out personal interviews with a systematic probability sample, taking earnings and days worked, both in the profession and outside it, fully into account. Regrettably, such a survey was beyond the capability of this Enquiry, but we believe that it would contribute greatly to a better understanding of

the problems and hardship faced by actors unable to find work within the profession.* We therefore recommend that the Department of Employment and the Office of Population Censuses and Surveys should regularly enquire into unemployment in the acting and other artistic professions, which gives rise to serious problems, both to those engaged in them and to those who benefit from their work.

22. We are satisfied from our Enquiry that substantial unemployment exists, though it is probably not as great as some figures have led people to suppose. Further than that we cannot at present go, except to say that we formed the view, on the basis of the evidence put before us, that actors trained at the leading drama schools get more and better jobs on average than untrained actors or those turned out by the less well-known training establishments. In other words, in an occupation where unemployment is endemic, we do not believe that it is primarily concentrated among those who have passed through the leading drama schools.

*A survey of employment and earnings of Equity members was carried out by the Union in 1971. This survey showed that 40% of the sample had been unemployed for a median period of 13 weeks and that 32% had done temporary work, ranging widely from grave-digging to modelling. However, this survey was conducted by means of self-completion questionnaires addressed to the entire membership of Equity (23,600), of which 4,819 were returned. The sample was therefore self-selecting and not fully representative. It would be useful if Equity could seek official assistance in clarifying the nature of the statistics that would more accurately reflect the true employment position.

Chapter 2
The Existing System of Training

23. The first task given to us by the Enquiry's Terms of Reference was 'To elucidate the facts and make a study of the present provision in Britain for vocational education in drama'. In practice this task proved more complicated than appeared likely at first sight. It has already been pointed out that the new entrants into Equity under the broad heading of actors come from a wide variety of educational (and non-educational) backgrounds. This is in sharp contrast to the extreme position in such East-European countries as Romania, where all actors have to train at one state-controlled drama school, and is a reflection of two facts fundamental to an understanding of the British system of drama training. First, neither the acting profession nor its trade union, Equity, requires of its members any formal educational qualifications, whether academic or vocational. There is no compulsion for a would-be actor to seek professional training and in theory the only qualification needed is the ability to persuade potential employers that he is worth employing. Second, largely as a result of historical accident, there is no single drama training institution or class of institutions, which has a monopoly of, or even plays a predominant part in, the business of training actors. Unlike art colleges, which, ever since the Great Exhibition of 1851 have grown up under the auspices of the public education system, drama schools have emerged in response to changing needs in the profession, almost entirely in the independent sector. With one or two exceptions, neither the government nor the acting profession has ever accepted responsibility for providing drama training nor, *a fortiori*, for setting minimum standards, validating institutions as competent to train actors, or compiling statistical information.

24. As a result, the process of seeing where actors come from is necessarily diffused. Whereas an enquiry into the training of doctors would look at medical schools, an enquiry into the training of teachers at colleges of education and an enquiry into training artists at art colleges, an enquiry into training actors must look not only at drama schools which exist specifically to train actors, but also at institutions which do not see their major or even their minor functions

as training actors, but some of whose graduates none the less end up on the stage. The situation is further complicated by the fact that, between them, some of these other institutions provide a very wide spectrum of courses in drama-orientated subjects which, although non-vocational, contain a certain element of practical work. In particular, university drama departments sometimes use practical classes as an approach to the academic analysis of the theatre and drama history, and colleges of education (teacher training colleges) require students to do some practical exercises as a way of improving their teaching techniques and understanding the nature of the art.

25. At this stage an important point must be made. Paradoxically most of the courses which involve drama and lead to recognised degrees or diplomas in the higher education system are not intended primarily as vocational training, whereas most of the vocational drama schools, even in the Conference of Drama Schools, either award no diploma or degree, or else award diplomas which are not recognised by Equity or theatre management as having special vocational status, or by the Department of Education and Science as having first degree or any other status.

26. In short, a number of different paths lead to a career in the theatre, no single one of which guarantees employment – or even special access to employment – at the end. Graduates of all training institutions referred to below, and graduates of none, compete on the open market both for jobs and for membership of Equity. The only constraint, which is not related to educational background, is the quota system and the various management agreements negotiated by Equity to which reference has been made in the previous chapter.

27. In the context of these general reservations, it may seem surprising that the larger part of an account of the present system of drama training should be taken up in a description of one particular group of institutions – the Conference of Drama Schools. The explanation is to be found partly in the employment statistics mentioned in the previous chapter which show that they provide about 80% of the actor entrants who get jobs in commercial and non-commercial regional theatre, and children's theatre. These statistics are supported by the fact that about 85% of CDS graduates get Equity cards (and, by implication, jobs) within three months of graduation (see Appendix C). Moreover, although exact figures are very difficult to assess, it is the impression of many people who submitted evidence that this very high CDS employment ratio actually increases after five to seven years, which is the time during an actor's career that his staying power is most severely tested. But the importance of the CDS in the

drama training system is measured not only by employment statistics. Quite simply the CDS represents the core of full-time vocational drama schools recognised by the profession and the students as the principal centre of drama training. While it is emphasised that no judgements are intended of individual schools either inside or outside the CDS, it is clear that it is in this area that the bulk of serious drama training takes place. When we do come to answer the question, 'Is drama training necessary?' and, 'Can it be improved?' – it is chiefly to these schools that we refer.

28. The following are the main categories of institutions from which actors emerge:

1. CDS and schools of similar standing.
2. Other vocational training (non-CDS drama schools, private teachers and stage schools).
3. Non-vocational training (university drama departments, colleges of education, polytechnics and colleges of further education).

It is convenient to look at categories 2 and 3 first. (A list of the institutions in each category is given in Appendix D).

Non-vocational Training
(University Drama Departments, Colleges of Education, Polytechnics and Colleges of Further Education)

29. When considering this area it is necessary to bear in mind two important facts. First, far-reaching changes are taking place in each sector, which will have a considerable impact on future trends in drama education. Secondly, although all three provide the country with a valuable and wide ranging selection of courses relating in one way or another to drama, they have in common and will continue to have in common this vital characteristic: that they do not and are not intended to provide *vocational* drama training. As will be seen below, each includes an element of practical work in its curriculum and each historically has produced a certain number of professional actors. But it is vital to any understanding both of the present set-up and more importantly of the likely future development of drama training, to keep this distinction absolutely clear and in the forefront of one's mind, if confusion is to be avoided.

30. While it is difficult to predict exactly at what point the present evolution of the higher education system will come to rest, this much at least seems clear. As drama becomes more and more accepted as

a subject in its own right in secondary schools, so more and more students will leave school interested in pursuing the study of the subject at degree level. To cater for this increasing demand, there may well be an expansion in the numbers of students reading theatre arts courses at university drama departments. These courses, which will apply the same academic criteria of assessment and selection as, say, history or language courses, will lead to BA's and it will become as much a matter of routine for civil servants, lawyers, academics and teachers to have read theatre arts at university as philosophy or English.

31. The Colleges of Education are being radically altered. Few will survive as institutions devoted solely to the training of teachers. Most will merge with other institutions of Higher Education (Polytechnics, Colleges of Further Education or Universities) and the rest will diversify their activities so as to become General Colleges of Higher Education working up to degree level, in which the training of teachers will only play a part. One of the major consequences of this re-organisation is likely to be the acquisition by polytechnics of thriving college of education drama departments and a general increase in the demand for theatre arts courses. Already the Council for National Academic Awards (CNAA) have set up a Creative and Performing Arts Panel to validate these new courses. What is crucial to bear in mind is that although this development is greatly to be welcomed for the contribution it will make to increasing informed interest in drama, it will not in any way be a part of the future pattern of vocational training. The model of these further education theatre arts courses will be that of the university drama departments' BA rather than the vocational training provided by the drama schools.

32. The relevance of these changes in the higher education system to the future of drama training is not that university and polytechnic drama departments will provide alternatives to the vocational drama schools, but that they are likely to supply them with an increasing number of post-graduate students who want to become professional actors.

University Drama Departments

33. Seven universities in Britain have drama departments which award first degrees in drama – five are in England, and one in Scotland and one in Wales. Three of these degree courses can be taken either alone or with another subject. Four have to be taken with another subject. Less specialised study of drama may also be included in other degree courses at most of these universities and also at Newcastle, Aberdeen and Lancaster.

34. All of these courses are academic arts degree courses. Although many of them provide opportunities for practical work, they are also geared to the study of dramatic theory and criticism, and the literature and history of the theatre. The basic difference between a university drama department and a drama school is that the former offers a general background course in both the analysis and practice of the theatre, whereas the latter provides a specialised vocational training. From the point of view of the student, the attractions of a university drama department (ratios of applications to places are as high as 37:1) are threefold. Mandatory grants are available, career options can be kept open, and the student emerges with a university degree. In practice, only a minority of students do actually go into the theatre. Of the four departments canvassed, although the largest number of graduates went into teaching of some sort and a large number went into jobs involving social uses of drama, only 10%, 15%, 20% and 30% respectively got jobs in the theatre, including directors and designers as well as actors. In absolute terms this may mean no more than two or three actors from any given university per year, and it is for that reason that we include university drama departments under the non-vocational heading.

35. Although anyone can name distinguished actors who went straight from university to the West-End – and there is agreement that the universities are capable of injecting intellectual vitality into the living theatre – the heads of the drama departments are themselves the first to assert that universities are not intended to be substitutes for or in competition with drama schools. On the contrary, graduates thinking of becoming actors are strongly recommended to go on to a drama school before entering the profession, and two university departments have strong, informal links with two drama schools to whom they send a trickle of graduates. Indeed one of the concerns of heads of drama departments is to encourage the provision of specially shortened post-graduate courses at drama schools which would discourage graduates from trying to go straight from university onto the employment market. Paradoxically the university drama departments tend to have more lavish facilities – including such things as TV equipment and modern theatres – than many of the drama schools. But as one head of department put it: 'The course we provide is *not* regarded in any sense as an alternative to a qualifying, vocational course at a drama school, although it may well serve the student as an excellent preparation for such a course.'

36. It is necessary at this point to refer to the old established societies at Oxford and Cambridge – OUDS, the ADC, the Footlights, the

Marlowe Society, and the ETC – which, with other smaller groups, have over the years produced a number of the nation's best-known actors and directors. For many undergraduates Oxford and Cambridge offer almost ideal conditions for serious work in drama, with theatres, technical staff, semi-professional directors and national critics, all contributing to an environment ideally suited to fostering original and exciting work. They still benefit from a steady tradition which springs from the revival of drama in the late nineteenth and early twentieth centuries, which made the ancient universities centres of serious drama while the London stage was at its most commercial. In addition to this tradition, however, many of the successors to the highly educated and talented actors and actresses who have come from Oxford and Cambridge in the past are now to be found in the 80 or so other universities or colleges which increasingly adopt an attitude of encouragement to their students' extra-curricular activities. Although a few of these graduates go straight on to the stage and probably always will do so, more and more of these young men and women now seek professional drama training when they leave university and this is a trend which we whole-heartedly welcome and strongly recommend the drama schools to take into account in their future planning.

37. Ten universities (see Appendix D) offer post-graduate courses in drama. These vary from one to two years in length and level to MA, MPhil, Diploma or Certificate in various aspects of drama studies and theatre arts. These are exclusively academic and contain no vocational element.

Colleges of Education

38. In the great primary school revolution of the last 40 years, drama and movement have played an important role. Since 1945 growing numbers of secondary schools have come to appreciate and exploit the educational potential of drama – as a subject, as a way of inter-relating subjects, and as a way of developing the self-confidence and self-discipline of children. The colleges of education which train teachers have given the educational aspects of drama an increasing prominence in their curricula and in consequence drama has been taught with increasing seriousness and professionalism in schools. In the curricula of the comprehensive schools especially, creative arts departments offering options in music, dancing, drama and the visual arts play a central part.

39. Of the 160-odd colleges of education in the country in 1973, about one half offered drama courses of one kind or another and about one

third offered drama as a main course. These courses lasted three years, or four years for students taking a Bachelor of Education Degree. For post-graduates, the course was one year. All these courses led to qualified teacher status as recognised by the DES and to entitlement to Burnham scale of salary. In addition, three universities award diplomas and certificates for drama courses for teachers.

40. The various drama departments in colleges of education enjoy a considerable degree of autonomy, and courses vary. Most syllabuses, however, include work under the following headings:

(a) History of Drama and the Development of the Theatre.
(b) Critical Work – e.g. 'Concepts of Tragedy', audience psychology.
(c) Practical Work in Theatre Arts.
(d) Drama and Art of Acting – e.g. mime, movement and improvisation.
(e) Study of Contemporary Professional Theatre, Film, Television and Radio.
(f) Drama with, by and for Children and Young People – the professional aspect of the subject in the classroom situation.

41. As colleges of education take their place in the reformed higher education system, the availability of drama options in various combinations may well be greater for many more students than ever before. A few qualified teachers find their way onto Equity's books, but the majority of these go into Theatre-in-Education, which is a comparatively new field, of great potential influence for the theatre as a whole, spanning the theatrical and educational worlds. The majority of trained teachers teach in primary and secondary schools and thereby play an important part in creating the general interest in drama which ultimately fuels the vast network of amateur drama, creates the audiences for professional drama, and also inspires some people to become actors themselves. The number of colleges of education graduates who join the staffs of drama schools is very small, since most drama schools consider it vital to take their staff from the ranks of practising actors and directors.

Polytechnics and Colleges of Further Education

42. Two drama schools in the CDS which started out as private schools in the independent educational sector, have entered the system of further education partly in order to secure their financial future. One became part of a polytechnic (Manchester) and the other

a ' monotechnic ', a single-craft institution grant-aided by the Inner London Education Authority (Central School of Speech and Drama). In the general reshaping of teacher education, a number of polytechnics will acquire college of education drama departments, and as a result there will be a considerable number of polytechnic drama courses in the next few years. It has already been stated that these courses will not be vocational and a DES circular has recently confirmed this as government policy.

43. In quite a different league, but technically in the same category, some fifteen technical colleges have set up one or two year courses in drama (see Appendix D). Whereas the Central School and Manchester Polytechnic are fully vocational drama schools, the courses offered at these 15 colleges are aligned with general advanced secondary level education and in some cases only one third of the first year is devoted to speech and drama. They are intended to awaken or nurture an interest in the theatre, rather than to prepare students for a career on the stage, and the number of graduates employed as actors is negligible. As has been pointed out, the whole system of further education is being radically re-structured at the present time, and the colleges listed in the Appendix will (for the most part) be merged with other colleges.

Vocational Training

Stage Schools

44. There are no stage schools in the public sector of education with the result that definitions are as elusive as statistics. In the private sector there are a few well-established stage schools, such as the Barbara Speake and Italia Conti, which have a separate role in the overall pattern of drama training. Their stated aim is to provide for children with acting ambitions a full time general education mixed in with specialist training in the various acting skills. The entry age is normally between 8 and 13 and students leave at the age of 16. Lessons in non-drama subjects are arranged as at normal secondary school, and full time teachers prepare students for a range of examinations up to ' O ' level. Some of these schools also act as agencies for the employment of children and young people in the theatre, films and television and it is in this area, rather than in the field of adult employment, that the stage schools link up with the professional theatre.

45. Stage schools naturally play a less important role in drama training than their equivalents in the field of dance or music where

technical training must be studied at an earlier age. Nevertheless, so long as they do not see themselves as alternatives to the drama schools, there is no reason in theory why stage schools should not provide a useful service by preparing students for further training and also by acting as a sorting base in which children can find out how much they really want to go on the stage while keeping other options (in the form of 'O' levels) still open.

46. In practice, however, various sections of the profession appear to have grave reservations about some individual stage schools and the way in which control over them is exercised. The propriety of combining profit-making employment agencies with the running of a school causes a certain amount of uneasiness, and doubts have been raised as to the standard of non-drama teaching in these schools. Some witnesses went so far as to allege that in some schools pupils are in practice often left with no alternative but to try to enter the acting profession even if they lose interest because they find themselves without sufficient academic qualification for other jobs. The legal position is that stage schools providing full-time for five or more children of compulsory school age and setting out to give a general education combined with drama training would probably satisfy the definition of an independent school and must in that case register with the DES under Part III of the Education Act 1944. Registration involves inspection from time to time and the requirement to satisfy certain standards; failure to do so can lead to a notice of complaint and possibly to closure. As legislation stands at present, the DES is obliged to register any independent school if an application is submitted – unless it has previously been registered and the subject of a closure order. Responsibility for registering the employment agency function lies with the local authorities. In view of the fact that this is clearly a complicated and sensitive area, we believe that it is in the interests of the good stage schools that there should be a detailed examination of the role of stage schools within the drama training system, and we include this among our recommendations.

47. In addition to the established stage schools, there is a proliferation of schools with lesser ambitions and facilities, whose purpose is to provide for any interested child, irrespective of talent, basic training in drama. These often take the form of Saturday morning lessons and are exclusively 'drama academies' in the sense that they do not aim to provide an all-round academic education as well.

Non-CDS Drama Schools and Private Teachers

48. Of all the institutions connected with drama training, this category is the most elusive. Apart from the elementary health and fire

safety regulations, the government places no obstacle in the path of any individual who decides either to set up an ' academy of dramatic art ' or to set himself up as a private tutor. There is no agency responsible for licencing or validating such schools and teachers. Consequently, there is no way of establishing how many of them exist, what their professional standards are, or how many students they attract. One drama school outside the CDS – Mountview Theatre School – is formally recognised by the DES as an efficient institution of further education and a further seven are referred to as ' principal drama schools ' in DES and Central Youth Employment Executive publications (Appendix D). Five other institutions advertise themselves as full time drama schools in *Contacts* and fifteen as ' drama schools, colleges and academies ' (presumably part-time), although no indication is given of the scale of tuition offered. There are also advertisements from about 65 individuals offering elocution lessons.

49. It is at least clear that this category covers a very wide range of vocational standards and facilities. At one extreme there are one or two drama schools which have a good professional reputation and can be thought of as in the CDS class. At the other extreme is a myriad of ' brass-plate ' academies, run by untrained and undistinguished principals, not to train actors for a career on the stage, but as a commercial enterprise often catering for foreign students or giving Saturday morning lessons to school children. Somewhere in between there is a respectable and respected little band of retired actors and actresses who give lessons in specific skills such as voice or movement, not so much as a substitute for a course at a drama school as to supplement existing training. Although, as with famous university graduates, one can think of a handful of eminent members of the profession who emerged from this wide and disparate background, it does not provide a large constant flow of actors into the mainstream of the acting profession. Although 30% of actor entrants into Equity came from this category, comparatively few go into regional theatre or theatre-in-education; the rest get Equity cards, nominally as actors, in other areas of the entertainment industry.

The Conference of Drama Schools

50. Between 1961 and 1972 some twenty independent drama schools were inspected by HMI at their own request. Since the drama schools are independently run, inspections are not compulsory. Of these 20, 14 were recognised as ' efficient ' establishments of further education. It must be stressed first that such recognition does not imply that they have or should have support from public funds, and secondly that such drama schools as are not recognised may not have

been inspected by the DES and are not automatically to be assumed to have failed to come up to adequate vocational standards or DES standards of efficiency. On the other hand, many schools applied to be inspected in order to gain the prestige of DES recognition and because this tends to persuade LEA's to be more generous with student grants. Thus, with a few exceptions, the majority of unrecognised drama schools have not been inspected and no conclusions as to their standards can therefore be drawn from the fact that they are not classed as 'efficient'. Recognition involves certain prescribed standards of size and equipment. It also implies breadth of syllabus rather than a sharply vocational focus. Artistic standards are strongly noted but are not the only consideration in granting recognition.

51. In 1969, twelve of the fourteen 'recognised schools', together with the Royal Scottish Academy of Music and Drama (recognised by the Scottish Education Department) and the Guildhall School of Music and Drama (which had not sought recognition) formed themselves into the Conference of Drama Schools. The CDS was set up for the purpose of providing for its members a collective voice in dealing with the DES, LEA's, and Equity, in response to what they saw as an increasingly difficult financial position. It must be emphasised that the CDS, which is a self-selecting and self-regulating body, has no formal status. Its importance lies in the fact that it represents the nucleus of established and reputable full-time vocational drama schools in this country. Recently, it has also started to establish links with the dance world.

52. The following drama schools are members of the CDS:

The Arts Educational Trust Schools.
The Birmingham School of Speech Training and Dramatic Art.
The Bristol Old Vic Theatre School.
The Central School of Speech and Drama.
The Rose Bruford College of Speech and Drama.
The Drama Centre (London) Ltd.
East 15 Acting School.
The Guildford School of Acting and Drama Dance Education.
Guildhall School of Music and Drama.
London Academy of Music and Dramatic Art.
Manchester Polytechnic School of Theatre.
Royal Academy of Dramatic Art.
The Royal Scottish Academy of Music and Drama.
The Webber Douglas Academy of Dramatic Art.

(It is convenient to deal in this section also with the Welsh College of Music and Drama which, though not a member of the CDS at the time of our enquiries, has recently been admitted to membership).

53. The succeeding paragraphs review the schools in the CDS under the following general headings: financial position, courses, fees, student grants, staff salaries, numbers of students, ratio of applicants to places offered, students' academic qualifications, selection procedures, assessment, diplomas and degrees.

Finance

54. The variety of methods of financing the members of the CDS reflects the character of their evolution to which reference has already been made. Although they all started as private schools in the independent educational sector, six have come, at different times, from different sources and to different degrees, to receive subsidies. Three are completely financed by public money through different channels – one (Royal Scottish Academy) receives direct grant from the Scottish Education Department, one (Manchester) has merged with a polytechnic of which it is now a department, and one (The Central School of Speech and Drama) is grant-aided by the local education authority. One (Rose Bruford) receives deficit financing from the further education pool via Bexley LEA, because it is a recognised college of further education. One (Guildhall) is subsidised by the City of London Corporation and one (RADA) shares the income from the Bernard Shaw Estate which derives from the copyright of the productions of Shaw plays and publications and therefore fluctuates, but is a substantial part of the school's income. The Welsh College of Music and Drama is maintained by South Glamorgan and financed out of the LEA pool.

55. All of the other eight schools (six of which are non-profit making institutions and two of which are family companies) depend almost completely for their income on student fees (in 1972-73 the fees income percentage ranged from 96% to 99%). The degree to which they are dependent on fees is indicated by the fact that the increase in fees over the last four years is almost directly in proportion to the inflationary increases in their expenditure. None of the schools has substantial capital resources, which could be relied on to meet annual deficits, with the exception of their buildings which cannot be converted into income without the schools closing. Since, as is pointed out in paragraph 61, LEA student grants at these schools are not mandatory, these schools have no security of income, and in some cases face the dilemma of having to raise fees and thereby risk pricing

themselves out of the market. An indication of the gravity of the financial position of these schools (and also of some of the subsidised schools) lies in the number of them which run on net annual deficits. In 1972/73 four had deficits which ranged from £14,000 to £10,000, one had a surplus of only £2,500 and one had a notional surplus £7,000, which in reality represented the salaries of share-owning staff. Four have received small ad hoc grants from the Arts Council emergency fund, which exists specifically to prevent drama schools from being forced to either close or to lower their standards.

Courses

56. The CDS schools see their primary and most important function as the professional training of actors and associated professionals. Within that broad framework, there is a great variety of artistic approaches not only to the teaching of drama but to drama itself, ranging from distinguished classical academies to dynamic experimental workshops. Each school has a full-time acting course ranging in length from two to three years. In addition all but one of the schools has at least one, and up to three, other courses. Of these, four are stage management courses ranging from one to two years in length, six are technical and design courses, including carpentry, lighting, electrics, sound, 'scenic design', props. and wardrobe, ranging from 5 terms to 3 years in length, four are teacher training courses (3 years), one is a speech therapy course (3 years), one a course to give qualified teachers on a year's secondment ' a direct experience of the elements of drama ', five are postgraduate courses lasting one year (of which two are practical, two theoretical and one a mixture of both), and finally there are three directors' courses, the only ones of their kind in the country. We refer in the next chapter to the nature and the quality of the training provided by these courses, since that is at the heart of our Enquiry.

Fees

57. In the academic year 1974/75, fees for acting courses at the non-LEA controlled CDS schools ranged from £492 p.a. to £750 p.a. Fees for post-graduate courses were occasionally slightly higher, while fees for technical courses were sometimes a little lower. In 1973 the range was from £420 p.a. to £600 p.a. These figures represent an increase in fees of approximately 20% which itself reflects the fact mentioned above, that non-subsidised schools depend almost completely for their income on student fees, which have therefore to be raised to offset the effect of inflation on expenditure. There has been a steady rise in fees from the 1968 average level of £300. Unless some alternative sources of income such as public subsidies are forth-

coming, there is every prospect that fees will continue to rise to keep pace with inflation. This raises the spectre of some drama schools being forced to choose between pricing themselves out of the market (particularly if LEA grants remain discretionary) or cutting down the number of U.K. students in favour of foreign students, of whom there appears to be a near inexhaustible supply, especially from the USA.*

58. Significantly the two CDS schools directly financed by their LEA's were able to reduce their fees to a nominal £72 and £90 p.a. respectively, since changing from private schools to an LEA monotechnic in one case and part of a polytechnic in the other. This has given them increased freedom of choice in selecting students now that they do not have to take on a predetermined number of students each year to balance the budget. Moreover, even for those students whose parental income makes them ineligible for an LEA maintenance grant, a fee of £60 p.a. is less likely to force them to turn down an offer of a place than a fee of £750 at one of the non-subsidised schools. The example of the Central School's income and expenditure account in the year before it joined ILEA, and the year after, is indeed instructive.

59. In 1971/72 the last year in which Central operated as an independent school, 95% of its income came directly from student fees. In 1972/73 only 12½% of its income came from student fees, and 85% came from an ILEA grant. Put in terms of hard cash, income from fees went down from £129,000 to £21,000 in one year, and was more than compensated for by a grant of £141,000. Quite apart from the long term effect of guaranteeing the financial security of the Central School and relieving it from an unhealthy dependency on fees, the change had the not unimportant effect of converting a £5,000 deficit in 1971 to a £2,000 surplus in 1972.

60. The Welsh College of Music and Drama, which is supported by the South Glamorgan LEA, has a fee of £105 p.a. which has remained constant for 7 years; and the Royal Scottish Academy of Music and Drama which is financed by the Scottish Education Department, charges £99 p.a. which has also remained unchanged for some years.

*It would, however be quite wrong to deduce from these high fees that the drama schools are financially extravagant or irresponsible. On the contrary, even the highest drama school fee of £750 compares favourably with the national average cost of educating a student at a college of education – which is £990.

Student Grants

61. Students at CDS schools are not automatically eligible for mandatory tuition and maintenance grants from local education authorities. The reason for this is that the CDS schools do not award degrees or degree-equivalent diplomas, which is the DES criterion for mandatory grants. The CDS claims that this policy fails to take account of the stringent professional standards of their member schools and that it discriminates unfairly against drama education as against, not only most other branches of higher education (universities, colleges of education and polytechnics), but also specifically fine art education, where students at most art colleges receive mandatory grants. Art training, it is claimed, is no more demanding than drama training.

62. The system that operates for CDS schools is that each LEA has the discretionary power to award grants to students from its area, who are offered places at member schools or at any other institution. There exists a DES list of schools recognised as efficient (see paragraph 50) and most progressive local authorities tend to use this list internally almost as mandatory. However the list is out of date, does not correspond to the membership of the CDS and is not binding on local authorities. In Scotland, the Scottish Education Department does give mandatory grants to Scottish students accepted by the Royal Scottish Academy for its Diploma in Dramatic Art. An average of 63% of U.K. students on acting courses at non-subsidised CDS schools receive discretionary grants. At one school the figure is as low as 25%, at another as high as 95%.

63. It is difficult for two reasons to assess exactly the extent of hardship caused to students by their not receiving mandatory grants. Firstly, it is not known how many of the students not in receipt of an LEA grant were nominally offered grants but turned down because their parental income was too high for the grant to be paid. Such students, of course, would receive only minimal grants even if they were mandatory. The only school to provide figures on this point said that the majority of its students who did not receive grants were only excluded by parental income, and the remainder were excluded because they had already received grants for higher education. Secondly there are no figures on how many potential students had to decline offers of a place at a CDS school because of not receiving grants. This clearly would be the greatest area of hardship and the least desirable consequence of a discretionary policy, both from the point of view of the disappointed student and from the point of view

of the professional standards of the schools and ultimately the acting profession. Individual examples of such cases have been brought to the attention of the Enquiry.

64. It is certainly true that the principals of the LEA supported schools, most of whose students receive grants, are relieved at rarely having to turn away students who cannot afford the fees. It is also probably true that so long as the schools depend on fees for their income, they will be less vulnerable to the pressures of inflation and rising fees, if fees are guaranteed by LEA's rather than dependent on students. In financial terms, however, the issue of mandatory grants is not one of life or death for the schools and preparation of an up to date and strongly recommended DES list of recognised schools might suffice for the discretionary award system to work more equitably and efficiently than at present.

65. As far as individual students are concerned, however, this is an issue of crucial importance and, though small in number, the number of cases of refusal to award grants may well increase in some LEA areas where drama training is given a low priority. Four of the schools offer scholarships based on merit for students who fail to receive grants, but in each case there are only two or three scholarships available.

Staff Salaries

66. Since most of the CDS schools are independent institutions in the private sector of education, there is no standardisation of staff salaries either in amount or in method of payment. Full-time teachers in the two LEA schools and the school whose diploma is recognised as conferring teacher training status are paid on the Burnham scale for further education teachers, as are the Welsh and Scottish teachers. Of the other schools, two pay at an hourly rate, one pays annual salaries related to its sister theatre company, five pay some of their lecturers an hourly rate and some annual salaries. In addition all the schools hire part-time lecturers and occasional guest directors either at hourly rates or in a few cases at weekly rates, or with a production fee.

67. In three ways the lecturers at the independent schools are at a grave disadvantage compared to their counterparts in the subsidised schools. Firstly, although hourly rates suit some teachers who combine teaching with active careers as actors, they are very unfavourable for full-time teachers who are not paid for holiday time and enjoy no incremental scale. Secondly, the actual rates of pay are less than

those of the public sector. Thirdly the teachers have no security of tenure, which is vital if a school is to build up a permanent staff over a period of years. Hourly rates ranged from £2.00 to £2.85 and salary scales from £1,200 – £2,700 to £2,000 – £3,350. The inability of many schools to offer competitive salaries is a source of anxiety to principals particularly since the new Houghton pay increases for teachers in the public sector.

Student Numbers

68. At the start of the academic year 1972/73, 835 students were registered for acting courses in CDS schools. The least in any school was 31, the most 96. Of these 835, a total of 307 were in their first year. The smallest intake in any school was 10, the largest was 38. Drop-out rates varied, but only about an average of 15 students per school graduated at the end of the academic year. In other words only about 50% of those who enter complete the three year course. Some schools however, are opposed to a high drop-out rate on principle – the Central, for example, had only one less in the third year than in the first year course. There was a total of 121 students enrolled in technical and stage management courses in the six schools offering such courses with the lowest 2, the highest 40, and the average 20. 248 students were enrolled in the four teacher training courses in addition to the 130 students on the joint acting and teacher training course offered by a fifth school. 105 students were involved in other courses (including 65 speech therapists and 35 directors) at four schools.

69. In total, 1439 students were engaged in courses at thirteen schools. The least in any one school was 33, the most was 236, and the average was 111. (These figures exclude the Manchester Polytechnic, whose drama course is too new for there to be relevant statistics).

Ratio of Applications to Student Places

70. The average ratio of applications to student places offered at CDS schools in 1974 was 11½:1. The smallest ratio was 5:1, the highest 25:1. In the two English LEA-maintained schools the average ratio was 21½:1, which may reflect the greater attraction of LEA supported schools with their lower fees and greater possibility of maintenance grants. Figures issued by the three schools which distinguish between male and female applications in their records reveal that it is almost four times as difficult for women to get into drama schools as for men – the average ratio being 27:1 for women and 7:1 for men. The average ratio for technical and stage management courses is 3:1, for teaching courses 5:1 and for post-graduate

courses 2½:1. The ratio of applications for foreign students at the one school which kept the relevant figures was 7:1, but this may be uncharacteristically low.

Students' Academic Qualifications

71. All the principals of the CDS schools are adamant that academic qualifications are irrelevant to the capacity of students to benefit from drama training and to become good actors. Only the two LEA controlled schools have formal requirements for academic qualifications, and even to these requirements there are exceptions. One requires a minimum of 2 'A' levels, but is prepared to and does in practice waive this rule in the case of exceptionally talented students. The other has no academic requirements for its acting and technical courses, but requires a minimum of 5 'O' levels for its teachers' courses in accordance with DES regulations, and 2 'A' levels for its speech therapy course, although here again exceptions are made for mature students. The Royal Scottish Academy requires 2 higher and 4 'O' level exam passes for its teacher training course and Rose Bruford requires 5 'O' levels for its joint teacher training/acting course.

72. Of the rest, none of the CDS schools formally requires academic qualifications of its students, although they have differing views as to the desirability of having them. Most principals see them as an asset to some extent – '5 'O' levels are preferred', 'The more 'O's and 'A's the better', ''O' levels are helpful', were the kind of comments that were made. At the two extremes, one principal said: 'No academic qualifications are required and any attempt to make them required would be fiercely resisted', while another felt that students without academic qualifications were so rare that he may in a year or two introduce a minimum required standard as a matter of convenience.

73. In practice the number of students who would be adversely affected by the imposition of a minimum requirement of, say, 5 'O' levels is comparatively small. Of the schools for which we have figures, in one, only 3 out of 14 students have fewer than 5 'O' levels and 2 'A' levels, in another 6 out of 54 have less than 5 'O' levels, in another 7 out of 24, and in another 7 out of 69 – an average of about 10% of students in these four schools.

74. It must be remembered that the academic qualifications of young people are steadily rising. In 1973/74 a third of those aged 16-18 were in full-time education. Many of the more able must almost

automatically have completed the sixth form or further education college. If the profession is to continue to attract intellectually-able entrants it is inevitable that they will have some academic qualifications, whether the drama school requires them or not.

Selection Procedures

75. In accordance with their philosophy that the chief characteristic of a good actor is acting ability rather than academic or intellectual excellence, the principals of all the CDS schools, including one of the two schools requiring academic qualifications, refuse to set any written entrance examinations. The only exception to this rule is the school with the joint acting/teacher training course, which sets a one hour written examination, but even this is combined with an audition for assessing practical skills. The formula adopted by all the rest of the schools, is a combination of interview and audition. The auditions vary in length from twenty minutes to a whole weekend, and in some cases there are as many as four audition hurdles to clear. The auditions are supervised by the principal and/or members of the teaching staff. In two cases they are joined by professional actors, and in one school by two students already at the school who are given full voting rights.

Assessment – Diplomas and Degrees

76. For a variety of reasons, mostly historical, the CDS schools do not award their graduates an externally recognised or centrally validated degree or diploma. This is no reflection at all on their professional teaching standards, which are jealously maintained, but rather of their history as a series of independent schools which have grown up in a private sector at different times with different approaches. In many ways no less academic and no more diversified in their methods than the art colleges, the drama schools have not hitherto been under the umbrella of local authorities or the DES, whereas the art colleges have always been financed by public money, originally for industrial ends, and have therefore conformed to the general trends in public higher education towards diplomas and, more recently, degrees.

77. Superimposed on this independent and sporadic evolution, there has grown up among many CDS principals an opposition to the idea of diplomas and degrees, based not on a reluctance to distinguish between good and bad, hardworking and lazy drama students, but on a general opposition to the introduction into their courses of academic content which has come, largely erroneously, to be associated with the words ' degree and diploma '. Up until now very few

of the schools have awarded any sort of diploma, and most of those that are awarded signify little more than the regular attendance of classes. The reason given for this is that there already exists for the students a highly rigorous assessment, in the form of catching the eye of visiting directors at public productions and getting jobs in highly competitive auditions after graduation. Nonetheless, broadly speaking, the CDS principals are not opposed to the setting up of some centrally validated and partly externally-assessed diploma so long as two fundamental conditions are met. The first is that the criteria for the diploma should be acting ability and not academic prowess and that entry should be by competitive entrance examination or audition, not by a paper qualification. The second is that the diploma should not seek to impose a uniform approach to drama or restrict the very great variety of methods and emphasis that exists in the different schools and which constitutes a benefit to the profession.

78. At the present time, of the schools offering acting courses, one awards no diploma of any sort, seven give diplomas which are not worth or intended to be worth a great deal and for which there is no exam or assessment other than physical completion of the three year course, one awards a diploma graded into Honours, Commended and Ordinary which is based partly on practical work and partly on a written exam after one year on theory of dance, speech and theatre history, and only two award diplomas which are recognised outside the acting profession. Of these, one is a teacher training diploma awarded to all students after a joint acting-teaching course, and the other (at one of the LEA controlled schools) is a straight teacher training BEd degree course. It is this school whose diploma for acting students was described as ' not meaning anything to anybody by itself '.

79. As to internal assessment, policy varies slightly in manner, but in principle most of the CDS schools are committed to a fairly tough periodic review as a result of which those who fail to make the grade are asked to leave the school. Indeed, termination of a student's course, which is the only actual selection mode after a student is enrolled, is an important *de facto* form of assessment which affects significant numbers on a three year course. Three schools set written exams and one repeats the entry audition at the end of the first year, which is ' probationary ', and then has a formal system of continuous assessment.

80. Some of the schools run specialist courses for which externally recognised degrees or diplomas are awarded. The two English schools with separate teaching courses award Certificates of Education of the London University Institute of Education (although one of these courses is being phased out) and one is offering a Bachelor of Education degree. The Royal Scottish Academy of Music and Drama awards a diploma in speech and drama which leads, after a special one year course at Jordanhill College of Education, to a Teacher's Certificate, and the Welsh College of Music and Drama offers a three-year graduate equivalent diploma. One school has a speech therapy course which leads to a diploma recognised by the College of Speech Therapists. Two schools offer diplomas for technical and stage management courses, but although one is partly based on written work, they signify very little more than successful completion of the course.

Conclusion

81. The picture that emerges from this chapter is one of a wide variety of institutions offering a wide range of courses – from the drama school offering a strictly vocational acting course to a university drama department offering an academic post-graduate course in the study of Jacobean Drama. As for the leading drama schools, it is clear that they are over-subscribed but under-capitalised and, in some cases, facing very critical financial problems. We now examine in detail, in Chapter 3, the artistic and professional nature of the important work being done at the drama schools.

Chapter 3
Drama Training: Its Theory and Practice

Are drama schools necessary?

82. Notwithstanding the great variety of drama training that exists in this country, any enquiry of the present kind cannot ignore the fundamental question sometimes posed, both inside and outside the acting profession: are drama schools necessary?

83. With certain qualifications, our researches have led us to the unanimous conclusion that drama training is not only necessary, but positively vital to the health of the theatre. To deal with the qualifications first, it is beyond dispute that a number of the most distinguished actors and actresses on the stage today received no formal training whatever – and certainly not at a drama school. *A fortiori*, given that the evolution of drama schools has been a comparatively recent phenomenon in the long and successful history of the British theatre, there were many generations of distinguished actors in the nineteenth and early twentieth centuries whose only preparation for a career on the stage took the form of apprenticeship on the job. Equally it is true that there are many examples of actors without inherent talent for whom three years at even the best drama schools has failed to provide the magic formula which leads to success.

84. It follows from both of these facts that in so far as one can pinpoint or isolate the sources of acting genius, they derive more from natural ability than from acquired technique. Indeed this is a view which is not disputed by most of the principals of the leading drama schools, who do not claim to be able to 'create' a Gielgud or an Olivier. It does not, however, follow that drama training has nothing at all of significance to offer potential actors – even those of irrepressible natural talent.

85. On the contrary, it is often the successful but untrained actors who are the most forceful advocates of the importance of training. For genius in acting, like any other of the performing arts, can only flower in a substantial body of professional expertise, self confidence

and technique – and it is these ingredients, less spectacular but no less vital, which are provided by training. Indeed many very eminent actors have voice problems for which they consistently seek the advice of drama schools – a service which is not widely publicised but which illustrates the importance of basic skills in the armoury of even the most successful actors. The advantages of institutions specially geared to training actors, as distinct from the process of learning by trial and error on the stage itself, come under two heads – time and expertise. Quite apart from the subjective area of genius, there is an objective level of competence required of actors in such aspects as movement and the projection and control of voice which has to be acquired by practice, learning and self-discipline. While it might be possible in theory to acquire these skills 'on the job', in practice it is almost impossible and is invariably at the expense of an audience.

86. The average director, whether of a regional theatre production or a TV play, is under such pressures of time and finance, that he simply has not got the time to teach his actors the basic skills of their trade. He expects his actors to have them already, and particularly in the context of high actor unemployment, he has no difficulty in replacing those who do not with those who do. Equally the tensions and irritations of the rehearsal studio are not calculated to nurture the delicate self-confidence of an actor with no experience at the beginning of his career.

87. In both these respects, drama schools provide important services. As with teacher training colleges, they offer students the benefit of teachers who combine practical experience of the profession with specialised teaching skills. As the whole drift of the theatre is towards greater professionalism, the drama schools play an increasingly important role in supplying the regional theatres, theatre-in-education units, and television with a steady supply of technically competent actors who make up the majority of casts in individual companies and productions. No less important, they give aspiring actors a sympathetic, insulated and leisurely context in which to make their first and inevitable mistakes. Free from the pressures of having to impress employers, students at drama schools can acquire considerable practical experience in school productions. They can also afford to experiment and make mistakes which will not be held against them in their career as they would be in the competitive world of the theatre.

88. Springing from these advantages, is the essential asset of time. In three years at a drama school, a student has the opportunity of individual coaching in voice, movement, dancing, fencing and other skills, group workshops and lessons from distinguished visiting directors and actors, as well as a chance to act in a wide range of parts. One distinguished director who had no formal training told the Enquiry that it took him ten years on the stage and immeasurable heartache to learn what the average drama school graduate can pick up in two or three years.

89. We were certainly impressed by the fact that most of the directors who submitted evidence found as a matter of hard experience that, when auditioning new actors, the level of technical competence among those who have had training almost invariably surpassed that of those without training – no matter how much natural talent the latter may sometimes have. As one drama school principal put it: 'We cannot make diamonds out of stones, but we can and do turn rough diamonds into polished ones'.

The ideal drama school

90. Having answered the question 'are drama schools necessary' with a resounding and unanimous 'yes', we found it useful to draw up a model of what one might, in an ideal world, hope to find in a professional drama school as a sort of control against which to measure the conditions obtaining in the existing drama schools. This is not intended as an authoritative or dogmatic prototype for a particular type of course or approach to drama – nor indeed could it be in a field whose strength lies in the very range of its artistic variety. It is rather the skeleton of the bare minimum material requirements on which each principal would hang his own distinctive creative flesh and blood. In order to fulfil the basic requirements of an 8 or 9 term course an ideal drama school would probably need most of the following elements:

Principal

91. First it must have a capable (and preferably an inspired) principal. This is easier said than done and a particular problem, as with other members of staff, is to find someone genuinely interested in teaching. The maxim that it is the principal who makes the school tends to apply with greater accuracy the smaller the school; and it may well be that while some established schools should endure from decade to decade, other smaller and more experimental schools will blossom for some great creative period and then die with the departure of their founders.

Facilities

92. As in any form of education, the teachers are far more important than the facilities. Nevertheless, though we recognise that excellent work can be and often is done in conditions of great squalor, that is a state of affairs to be remedied rather than accepted. The revolution that has taken place in other parts of higher education in the last fifteen years has produced some of the finest and most modern educational facilities and teaching aids in the world, and it is high time that the drama schools caught up – not just as a matter of natural pride, but to achieve a more cost-effective and rational use of first-class 'human resources'. A modern professional drama school should have:

A Small Flexible Theatre

With seating for up to 300. The design of the stage and its relationship to the disposition of seating are of great importance in accommodating a wide variety of types of production. This theatre should be licenced for public performances and provided with a cloakroom and bar.

Dressing Rooms

For the cast. These could be used as seminar rooms when not in use for performances, but this should not preclude provision of other small rooms for seminars and tutorials.

Rehearsal Room or Studio

Of approximately the same dimensions as the playing space of the stage. Ideally it should have provision for the simulation of the theatres of various historic periods. Again it would be helpful if such a studio had a public licence for studio performances.

Movement Studios

With barres and mirrors and some equipment for acrobatics and gymnastics. It should have a piano and storage for weapons—about 1700 – 2000 sq. ft. in all.

Voice Studio

Not very much smaller than the movement studio.

Rooms for Heads of Departments

Acting, movement, voice, stage-management and at least two seminar or tutorial rooms for each department.

Music Rooms

With piano and storage for a small collection of instruments – and records. These rooms must be sound-proofed.

Audio-Visual Aids Room
With storage for 'effect' records and tapes and collections of films, film-strips, video-tape recordings and slides.

Library
With provision for up to about 5000 books.

Small Medical Room

Workshop
For construction of scenery and props. Storage for scenery and properties.

Classroom for Stage Management Course

Wardrobe
Together with room for cutting and making costumes, drying room and a lot of storage for costumes. As the wardrobe is likely to be a servicing rather than a teaching department it is diffiicult to estimate the extent of provision.

Staff Canteen and Common Room

Administrative Offices

Student Facilities
93. Like other students, drama students need and are entitled to certain fundamental facilities which are provided by the rest of higher education either by University or College or by the Students' Union. These include:

A Common Room
A Quiet Room for Study
A Canteen
Changing Rooms, Locker Space and Showers.

94. In addition, although most of the drama schools are at present non-residential, there is an urgent need for cheap hostel accommodation for students – particularly in London. Finally, drama students should have access to facilities for games and recreation. Principals of drama schools tend, quite properly, to be so pre-occupied with the urgent need to acquire the more fundamental facilities listed above that it is easy to forget how important a part games and recreation can and should play in a student's life.

Staff

95. Drama schools have always been faced with a unique problem in the recruitment of staff. On the one hand, there is an inherent need to have a larger proportion of part-time, as against full-time, staff than at other establishments of further education. This is partly because of the wide range of specialist skills that have to be included in the curriculum, and partly because of the generally accepted desirability of having some members of staff who combine their teaching with an active career on the stage. On the other hand, it is imperative to have a nucleus of first class full-time staff to provide the core of the school's work. Both elements are vital to the success of a drama school, and both are largely dependent on the level of finance available to drama schools. As has been seen in the last chapter, most of the non-publicly run subsidised drama schools cannot afford to pay their full-time teaching staff competitive salaries, and indeed, in some cases, can only afford to pay them on an hourly basis. The result is that it is increasingly difficult to attract or hold on to first class teachers. A more complex problem, however, is the question of part-time staff – particularly visiting directors. To a certain extent this is also a financial problem, in the sense that a professional director, who may be giving up the chance of a TV or West End production by accepting a four week contract at a drama school, will expect to be paid a competitive fee. It is therefore essential that all drama schools not only be able to pay full-time staff on a Burnham scale, but also have an adequate budget to attract a steady flow of professional actors and directors on a part-time basis. This involvement of those working in the profession should begin when the first auditions are held and continue right throughout a student's time at drama school.

96. Apart from the financial aspect, we encountered a few vestiges of an old fashioned myth prevalent in the theatrical profession more than twenty years ago that ' those who can *do*, and those who can't *teach* '. In fact all the evidence seems to be that, so far from hindering their careers, actors who involve themselves in teaching find that this is a distinct advantage in their careers and we are therefore pleased to help in laying that myth finally to rest by lending our full support to the view that involvement of the profession in drama schools can only be good for both parties and is strongly to be recommended. As far as the drama schools are concerned, there is some anxiety that sensitive students should not be exposed too early in their course to raw contact with tough young directors, but the consensus is firmly in favour of external directors in the third year.

97. Thus, while it is difficult to generalise on numbers, we would envisage the 'ideal' drama school having the following teaching staff:

Principal	1
Heads of Voice, Movement, Acting, Stage Management and Design, Postgraduate and Inservice Courses	5
Part-Time Teachers of: singing and music, dancing, stage fighting, direction, play study, theatre history, young people's theatre and tumbling. Various aspects of stage management – i.e. lighting, sound, materials. Equivalent to 3 – 4 full-time salaries.	4
Total (*full-time equivalent*)	10

Student Numbers

98. The above suggestions for size of staff and facilities are based on the assumption of a total student body of just over 100. Clearly this will vary according to the different emphasis placed by each drama school on different courses. For example, it may well be that one or two schools will increasingly specialise in post-graduate courses, others in technical training, and so on. Furthermore, although most principals agree there is a basic minimum and maximum number of acting students desirable per year in terms of access to major roles and teaching technique, numbers should be allowed to vary according to the instincts of individual principals and indeed the fluctuating quality of applicants in different years. It must also be stressed that it is essential that there should be a permanent place in the recognised system for a few experimental schools which will by definition be on a much smaller scale.

99. Having said that, we suggest the established drama schools should on average have roughly the following breakdown of students:

3 years acting course	70 – 75
2 years stage management course	20 – 24
1 – 2 years postgraduate course	10 – 11
1 year (or series of shorter) refresher courses	5 – 10
	105 – 120

External Links

100. In view of the amount of specialist provision a drama school requires, there is, in our view, much to be said for schools establishing relationships with various outside bodies mostly in the locality. For example:

Radio and Television Studios

Although expert opinion varies on the exact amount of television facilities needed and the point during a student's course at which they are most useful, it is clear that experience of studio work in television, films and radio should be an integral part of any drama course and, ideally, these facilities should be a standard part of any school's provision. We feel strongly that local television studios (both BBC and ITV) should give drama schools access to their facilities. We believe that there is a case for major enterprises such as television assuming a direct responsibility as far as training actors is concerned. Radio and Television benefit enormously from the whole process of drama training and, with a few notable exceptions, put very little back into it. In practice, access to television studios may prove easier to organise in the regions than in London, where there is intense pressure on existing studio space. One or two of the members of our Committee therefore felt that a central audio-visual training unit should be set up in London, possibly in conjunction with the National Film School.

Colleges of Art

To help with scenery and costumes.

Music Colleges and Academies

To help with music teaching.

Colleges of Further Education

To help with technical work.

Other Relevant Local Bodies

For example, gymnasiums, museums, libraries etc.

The Acting Profession

The case for closer involvement of the acting profession in drama training has already been argued.

Young People's Theatre

and the Theatre-in-Education movement.

The Community Drama and Community Arts Movement

The State of Training in Existing Drama Schools

101. We now turn to an examination of how the leading drama schools at the present time set about providing the training we have already agreed is required. In Chapter 2 we have listed the most important factual data concerning finance, fees, grants, salaries, diplomas, etc. But a drama school is not basically about facts and figures: it is about something much more intangible and in many ways much more important – approaches to drama and techniques of passing on acting skills. It is to this aspect that we now turn.

Facilities

102. We have already said that much excellent work is done in the most cramped conditions. Before passing on to look at some of that work, we feel we must comment on these conditions. With the possible exception of the Welsh College of Music and Drama, which has just received a new purpose-built school, none of the leading schools even approaches the ideal standard of facilities outlined earlier. It is not just on the level of television facilities and audio-visual aids, which even some of the better-off schools lack, that the discrepancy is to be seen. Many of the drama schools are housed in old, cramped, ill-heated and inadequate buildings, without such basic requirements as washrooms, staff canteens, common rooms and libraries. Even the most fundamental item, the theatre, is in many cases outdated, inflexible and small. One of the most distinguished drama schools in the country literally operates in a disused church hall. There is no theatre, no changing rooms, no showers, no common rooms, and nowhere for the staff or students to eat or sit around, except for a small coffee bar.

103. The schools which have come to receive public subsidy are by and large in a much better position than the others, and the only determining factor here is money. When we look around at some of the splendid and fully-equipped purpose-built universities, polytechnics and colleges of art, it strikes us as little short of a national scandal that some of the best drama schools in the world should be forced to operate in the conditions which obtain at the present. We would therefore regard the injection of public money into projects for recapitalising and rebuilding drama schools as a high priority.

Student Facilities

104. Here again the position is lamentably inadequate. Most of the schools simply have not got the money to provide the sort of social and recreational facilities which LEA's grant-aid student unions in other branches of further education to provide.

Applications and Auditions

105. Each of the CDS schools receives many hundreds of applications. It is the general rule for the schools to interview personally every applicant.* They reject some and invite a short list to attend further auditions which usually last for a whole day or weekend. Most schools have a panel of at least three members of staff and sometimes they invite outside assessors, and sometimes senior officers of the Students' Union. The question of judgement is so personal a one, that it is very difficult to say whether any really talented applicants get turned down, although it is perfectly understandable that one school should reject a student which another accepts. The emphasis from the start is thus on performance, not academic attainment.

106. It was, however, put to us by the Afro-Asian Artists' Committee of Equity that the proportion of black students at drama schools did not reflect sufficiently the demand for training among the black community. Part of the reason for this is the fact that it is still uncommon for directors to cast black actors in roles which, while not specifically demanding a black actor, could nonetheless perfectly well be played by one. If drama schools were prepared to experiment with integrated casting to a greater degree in their public productions, casting directors might well be prepared to follow suit. Thus, responsibility for facing this problem lies across the whole spectrum of the profession in school, theatre and on screen. The Gulbenkian Foundation, of course, has long pursued a positive commitment to combat racial discrimination of any kind through its race relations programme in the arts, education and social welfare. We note the Foundation's support for the Community Relations Commission's Enquiry into Afro-Carribean-Asian arts activities in British society and we look to the theatrical profession to display a like concern to use and integrate the talents of black artists on stage.

Curriculum

107. The curriculum of drama schools falls under three main headings: movement, voice, and acting, but within these categories there are varying approaches and this is where the differing atmosphere of the schools becomes most evident.

Movement

108. All drama schools offer classes in basic work on the body. There is usually a daily class in movement throughout the course to

*This poses an enormous time problem and a considerable strain on limited staff resources, but is regarded as absolutely essential. A year group must not only attract the most talented students – it must also include a variety of types who are likely to help each other.

teach students how to co-ordinate their movements, how to relax and conserve their energy, and to develop basic sensibilities such as sense of time and rhythm. It is at this point that differences become apparent. Some schools consider it necessary to develop sharper physical skills in their students through gymnastics and tumbling, though this work may be limited for lack of space and funds with which to pay instructors (expert teaching is necessary if the students are not to be at risk). At least one school is considering the use of a trampoline.

109. Most teachers of movement in drama schools, though usually trained as dancers, have developed their own method of training, of a kind they consider to be appropriate to actors. Elements of ballet, Graham technique and Modern Educational Dance may often be discerned, and several schools carry on the tradition of mime set by Lecoq, Fialka etc., but most teachers have evolved their own approach. Teachers of movement usually make some kind of distinction between these basic exercises and those of a more expressive nature. Work on the body often relates closely to the improvisations that are done in connection with the study of the art of acting. Classes in jazz, period dancing and tap are sometimes provided at certain stages of training.

110. For many years, schools offered fencing not only for its intrinsic advantages in training an actor's body and mind, but because of the demands of historical drama. In recent years fencing has been opened out into what might be called ' stage fighting ' which includes in addition to fencing, the use of all kinds of weapons and other means of physical assault and defence. The recently formed Institute of Fight Directors, which includes most of the leading teachers and fight-arrangers in the theatre, now offers a certificate for students who pass their very demanding test. Women participate in this work as well as men.

Voice

111. A great deal of importance is attached to the teaching of voice in drama schools and a high degree of expertise is required of teachers. Most principals admitted that it is even more difficult to get good voice teachers than good movement teachers. This is partly the result of certain social trends over the last thirty years that have rejected traditional views of elocution, the ' beautiful ' voice, and high standards of speech, in favour of the more scientific study of linguistics. This has made the teaching of the use of the voice more ' realistic ' but tended to reduce the supply of experienced specialist teachers. No-

where, however, did there appear any tendency to minimise the importance of the students working on their voice. Our members noted considerable emphasis on the physical aspect of voice production and were impressed, in the classes which they visited, by the amount of movement which took place in the training of the voice and the frequency with which students in movement classes were invited to break into sound. The cultivation of a strong clear sensitive voice is so personal a matter that it is not surprising to find considerable variations of approach and to hear of the shortage of first-rate teachers. There is a considerable difference between the needs of clear speech for social purposes and the range, variety and technical ability needed by an actor. The amount and the quality of singing in the schools also varies considerably, depending on the interest of the principal and staff and the availability of teachers. But it is generally agreed that the use of voice for singing and for speech should be supportive and related to each other. This leads us to conclude that connections with some form of musical training are probably under-emphasised at the moment although several schools stage musicals regularly with their third year students.

Acting

112. It is here, of course, that we find the most outstanding differences between the schools. These differences reflect the great variety of artistic styles within the theatre itself.

113. All teachers agreed on the great importance as well as the difficulty of ensuring that students should bring all the work they have done on their body and voice (that is, their technical and personal resources) to their acting. It is therefore important that voice and movement teachers should be available to attend rehearsals and performances throughout the period of training. This necessity clearly works against the schools that employ a majority of their staff on a part-time or hourly basis and in favour of those who have a number of full-time members of staff who can be available most of the time. Acting studies, classes in which the student begins to learn about the nature of the actor's imagination and how it is applied to the creation of character, is a crucial area of study in which there is no accepted body of theoretical knowledge. Many members of staff claim that their work has some affinity with the teaching of Stanislavsky; and several schools claim descent from, and sympathy with, the methods developed before and after the war by Michel St. Denis. It is an area of work in which standards are high but approach is largely empirical.

114. This width of approach is the great strength of the British drama schools. Some of our members felt that it was in the area broadly called 'improvisation' that they could see most clearly the difference between one school and another and this was emphasised when we considered the different approach of directors from the professional theatre.

115. This gives rise to a problem of great concern to drama schools. Many principals and members of staff argued that a school should have a certain unified approach or artistic philosophy; otherwise their training would tend to be piece-meal, scrappy, and unco-ordinated. At the same time they were aware that they are training students to earn their living in a profession where many different practices prevail. There is even uncertainty between the advantages of using directors, whether staff or free-lance, with a great variety of styles, thereby accustoming students to the hazards they will meet in the profession, or whether gradual development of the active artist is better fostered by a more unified training. It is for each school to keep a proper balance. Nevertheless, it is important to keep in mind the fact that within two or three years of leaving drama schools students may be playing in anything from Shakespeare to mime and improvisation. There is much to be said for preparing them for a wide range of jobs, on the other hand there is a view that the essential function of schooling is usually seen as that of teaching the actor how to work by himself, whereas adapting to divers production techniques is a secondary and possibly more superficial problem.

116. There is a good deal of difference of practice in the drama schools in the matter of public performances. This depends partly on the availability of a theatre. Most of the recognised schools have been able to provide themselves with some kind of theatre or playing space, allowing a small audience, but these theatres vary considerably from the well-equipped but rather old-fashioned Embassy Theatre at the Central School to LAMDA's far more modern theatre and the admirably converted barns used by Rose Bruford and East 15. Some schools think it proper for the students to begin to appear in public fairly early in their training, others hold them back until their third year. Views on the stage of training when students should tackle great texts such as Shakespeare and Greek tragedy also vary considerably.

117. The corollary of this, facing the schools with another difficult problem, is the extent to which they should give students opportunities to experience modern experimental drama, street theatre,

children's theatre, theatre-in-education, and presentations in the mixed media. Some argue that to provide students with a thorough traditional training so that they leave school with a properly developed body and voice, a full understanding of what is involved in the art of acting, an ability to cope even in a modest way with demands for singing, dancing and fighting, and a thoroughly professional attitude to the theatre, demand every minute of a full three years training. We can't teach them everything, it is said, but we can provide them with the equipment and the resourcefulness to deal with whatever challenges they meet.

118. It is arguable that if an actor is trained to deal with all theatrical styles, he may end up the master of none. Excessive emphasis on flexibility can turn an actor into a mimic or an impersonator. Nevertheless, in spite of a general acceptance of the importance of traditional standards, the pressure on drama schools to be 'contemporary' is considerable. Schools may have their own prejudices, but they are training students as artists in a demanding profession that will doubtless see considerable changes in the next fifty years.

Stage Management and Technical Courses

119. The impression of our members is that these courses vary considerably according to the facilities available at tne various schools. At their least impressive they constitute a year's course in which the students concentrate on making scenery for, and stage managing the public performances of acting students in their final year of training. At their best, they train students to take over responsible roles in any but the most complex productions.

120. Training falls under a number of headings – lighting (and electricity), sound effects (making 'effects' tapes etc.), scenery (construction, use of different materials, handling of, and so on) and management of a theatre (duties of stage management, theatre equipment etc.) Schools with well-equipped theatres will already have an advantage over those with poor facilities. Courses vary considerably in the extent of the syllabus. Some are confined to the responsibilities of a stage-manager. One school requires the students, especially in the first year of the course, to study period style, work on projects related to social history, and take part in various production exercises to reveal the nature of the main theatrical periods and how they relate to styles of playwriting. Close association with actors is always essential since before all else the stage-manager and technician must know how an actor works and the dependent nature of the relationship.

Theatre Administration

121. The traditional mistrust of management by actors and stage staff has largely disappeared due to greater understanding of each other's problems and to the increasingly co-operative manner in which many companies are run. The need for special expertise in handling subsidy from many sources and formulating long-term policy for regional theatres has also brought administration and artistic direction closer together.

122. There is no need for specific training in arts administration in drama schools, since courses already exist at, for example, the City University and the Polytechnic of Central London. It is, however, advisable that, wherever relevant in the presentation of productions and preparation for performance, students should be made aware of the context of theatre management in which their skills are used. The close integration of the administrative and the artistic can usefully dispel the notion that administration is a subject in itself, rather than the most efficient way of making theatre and the arts available and attractive to the public.

Costume and Decor

123. Some schools offer occasional lectures or demonstrations on various aspects of historical costume, styles of presentation, furniture, art, and so on, but only the Bristol Old Vic Theatre School offers practical courses in design. This is partly through lack of facilities, partly through the immensity of the subject. Standards of presentation in public performances vary considerably depending on resources and funds available. Most schools have some kind of wardrobe and costume collection and some of them design and make a limited number of costumes themselves. One of the advantages of a technical or stage-management course is that the students can provide scenery for the public presentations.

Tutorials and Pastoral Care

124. Financial limitations make it difficult for all schools to provide adequate welfare services and pastoral care for the students. In a training that involves intensely personal qualities of development, emotional and psychological as well as physical, this attention is of the greatest importance. Schools with LEA support can often gain the help of the student medical services which are a valuable part of the National Health Service, and which are usually available in universities.

Length of Course

125. For many years schools tended to favour a two year course, but gradually they accepted that three years was necessary to provide for the personal development of students. A training is not the acquisition of a body of knowledge, techniques or skills, but the full incorporation of these into the psyche and full personality of the individual. Some schools, however, have settled for an eight term course, finishing at Easter. This is because there tends to be a good many opportunities for employment in summer seasons and for securing engagements in regional theatres which cast for their autumn season during the summer.

Liberal Studies

126. We use this term for convenience. There is some doubt in the minds of many people as to how broad an actor's training should be. While considerable attention is given to his emotional development, there is no disposition to underrate the importance of intelligence. Some directors claim that an actor's training should include psychology, anthropology and sociology, but others reject this suggestion as an irrelevance. Some schools include in their syllabus a study of the history of drama, of the theatre, of art, or of historic styles, varying from a well-organised series of lectures on theatrical history to lectures on the background of the plays that are being studied for performance. They offer classes in the speaking of both poetry and prose in connection with work on the voice, and when occasion arises there may be visits to concerts, galleries or exhibitions.

Post-Graduate Courses

127. At the moment four of the leading drama schools run special acting courses of reduced length for graduates of universities. These are attended equally by graduates from university drama departments and graduates in quite unrelated subjects ranging from biochemistry to history. The other schools have a few graduates in their general acting courses but make no special provision for them and require them to go through the full three year course.

128. Although we are convinced there is – and indeed most anxious that there should continue to be – a distinct trend towards greater numbers of post-graduates applying for places at drama schools, there are two factors at work which present obstacles. The first is that university graduates who have received LEA grants for a three

year university course often find great difficulty in getting another grant for three years at a drama school. The second is that, although university drama departments do not offer vocational training, it is technically possible for their graduates to acquire Equity cards with no further training, and some are tempted, unwisely in our view, to go straight from university into the theatre.

129. In view of the fact (alluded to in paragraphs 29 – 32) that the university, polytechnic and college of education theatre arts courses which are proliferating cannot be regarded as vocational training, we feel it is very important that graduates who decide to go on the stage should be encouraged to spend some time at drama schools first. Indeed, if our recommendations on entry into the profession (see paragraphs 153 – 155) are accepted, it will become even more necessary for graduates to go to drama schools. Moreover, we believe that this is not only a necessary trend but a highly desirable one, in that the influx into the profession of actors who have had a general university or higher education background as well as a vocational course at a drama school can only serve to improve the standards of the theatre as a whole.

130. On the assumption, therefore, that we are right in advocating (and predicting) an increasing trend towards post-graduate entry into the drama schools, we make two recommendations. The first is that the drama schools should follow the example of the Bristol Old Vic, Webber Douglas and the Drama Studio and offer shortened acting courses for post-graduates. Opinions vary as to the optimum length of these courses, and our feeling is that this should be left to the professional discretion of each individual principal. We do, however, feel it would be unreasonable to demand that graduates should spend three years at drama school (and thus a total of six years in higher education), particularly since that might discourage actors from going to university before acquiring their professional training. We therefore recommend that post-graduate courses should be up to a maximum of two years in length. It may well be that after a period of time several schools will give greater emphasis than the others to post-graduate courses – even to the point of becoming almost completely post-graduate establishments. We would regard that as a natural and desirable development.

131. Secondly, we would strongly recommend that the DES should agree to make available, as a matter of policy, grants for graduates who have been accepted by recognised drama schools for one or two year courses.

Courses for Directors

132. The lack of co-ordination of provision for the training of directors has always been and remains even more spectacular than for actors. The answer to the question 'where do professional directors come from' is broadly analogous to the old system of choosing a Conservative Party Leader: They Emerge. There are only three drama schools (Bristol Old Vic, Drama Centre and East 15) which organise special courses for directors, but the number of students involved is tiny in proportion to the number of directors working in the theatre and allied fields. Unlike the lack of criteria in actor training, however, this apparent neglect does not reflect lack of interest in the problem shown in the past by the authorities and the profession, or even the sporadic nature of the evolution of drama schools. Rather it reflects a general professional bewilderment among most people concerned as to what, if any, training is appropriate for directors. There are some who argue that directing is quite unlike acting and that it is impossible to train for it at all – it is simply a gift which can be applied *de natura* to the business of directing and production. The large number of eminent directors who have started their careers by directing amateur productions at Oxford and Cambridge and have gone straight from there into the West-End or into repertory is certainly evidence in favour of this view. Alternatively, there are those who argue that a director has to have had personal experience in all aspects of the theatre, including script-writing, work with actors, acting experience and some technical experience ranging from lighting to stage management, as well as a thorough knowledge of the history of the theatre.

133. In this latter camp, there is one point of view which holds that these skills can only be acquired from practical experience after several years work as an actor in the theatre. On the other hand, there are those who argue that, just as with actors, the process of absorbing the various skills required by a professional director is more efficiently and more quickly completed in a drama school. Although this view does not advocate specialist directors courses so much as a system whereby would-be directors should go through the general mill of acting and stage management courses in established drama schools and only branch out into directing after graduating, the directors' courses already in existence at three drama schools are highly thought of and we consider that the function they perform in training a limited number of directors in the drama school context is undoubtedly of great value to the profession.

134. Since directors do not at present have to become members of Equity, there is not the same pressure for them to go to drama

schools as there is for actors. While not coming down dogmatically either for specialist directors' courses or general actors' courses, we do however incline to the view that some form of training at drama school is a positive advantage. It is surely preferable for a trainee director to cut his teeth at a training establishment rather than be let loose without sufficient experience on a professional production before a paying audience. This approach also has the advantage, of course, of enabling an actor to change his mind and become a director, and vice versa.

Size of Schools and Acting Classes

135. A good deal of basic work in voice and movement can be taken in groups of between 10 and 15, but few schools are ready to limit their intake to these numbers for a number of reasons. One is financial; an intake of 15 acting students for a three year course might mean that with some students dropping out for reasons of health or sheer inability to make the grade, the final group might be in the region of 10 which would seriously limit the plays that could adequately be performed. An intake of 18 is rather high for class-work and yet would make half groups of 9 or under a little small. Most principals seem to favour an intake of between 24 and 28 with half-groups of 12 – 14, allowing a reasonable scope for loss. In practice this number has been found to be on the low side for financial viability. Schools have found that if fees are to be kept within reasonable limits, they have to have at least 100 acting students. With subsidy, this could be lowered to the ideal figure of 70 – 75 referred to in paragraph 99. Half-classes in voice and movement of about 10 or 12 to 15 require a space of about 1600 square feet. It is important to note that the area would not be decreased with lowering of numbers, since half a dozen students need the same floor-space as twice that number if their limbs and voices are to be extended.

136. Some drama schools do a great deal of tutorial and seminar work in very small groups or even with individuals. Some principals, however, see a different role for drama schools and would like their acting course to be far more closely associated with courses for other theatre skills and disciplines, both academic and vocational. Members of the staff also feel that too small a school, while enabling them to give personal attention to the students, precludes the creation of a group that is such an important element in training. The optimum size of a school and of groups within the school depends on an interaction between objectives, nature of work and space available.

Size of Staff

137. For financial reasons the LEA supported schools tend to have a higher proportion of full-time staff on a yearly salary than the others. This, as already noted, is a convenience in terms of availability of staff for meetings necessary to create an overall artistic and educational policy, and it is essential for real continuity of training. On the other hand, in the context of the existing financial plight of the drama schools this can limit the scope of the schools to invite outside directors from the professional theatre. Some of the students from one of the aided schools feel that they have considerable contact with the staff at the expense of meeting the varying methods and attitudes of the profession. As we have already argued, these should not have to be alternatives since both are vital ingredients of a good drama school, and this is an urgent reason for the injection of public funds.

Conclusion

138. What emerges most strikingly from a comparison of the model of an ideal drama school with the reality of the leading contemporary drama schools is that the major discrepancy appears not in the area of standards of teaching or the availability of a wide range of courses so much as in the provision of material facilities. While there are certain areas in which we would hope to see the development of courses (singing, technical, and post-graduate), our general conclusion is that the British drama student has a wide range and standard of courses, teachers and approaches to drama available to him. At the same time, however, the average British drama teacher has probably got worse pay, conditions of work and professional facilities than he should have. That these two states of affairs should manage to co-exist side by side is no less of a tribute to the dedication of drama teachers, principals and students than it is a challenge to those, who are charged with the responsibility of supervising the administration of the arts and higher education, to make financial provision for the modernisation of the drama schools so as to bring them into line with the general standards of the national system of higher education.

Chapter 4
The Problem Areas

139. We have examined the system of drama training as it now is and we have raised the question of what it could or should be. It is now time to attempt to bring into sharper focus a number of areas where problems exist, which have to be resolved, if drama training is to be placed on a sounder basis than exists at the present time.

Training or Education?

140. It is well to start by asking the very basic question of whether learning to be an actor is training or education. It is not a question that can be answered simply, but if it is not answered correctly, a number of confusions are likely to arise. In many fields, training and education merge into each other and this is certainly so with the arts. The fact that a course of study or training is essentially vocational does not automatically place that course in the training rather than the educational field. Insofar as a distinction can be made, it is more to do with the kind of training provided and who is providing it, than with the nature of the skill itself. The kind of working definitions used by Government Departments in determining their respective areas of responsibility is helpful in this matter. They tend to work on the assumption that, if the training or education is going on in schools or colleges, then it is more properly within the area of responsibility of the Department of Education and Science, but if it is organised by employers then it is likely to be of more concern to the Department of Employment.

141. What this means for drama training is that, whereas a system of technical apprenticeship is very much something with which organisations like the Government's Training Services Agency might be prepared to concern themselves, what is going on in drama schools belongs more naturally within the field of further education. That does not mean that the distinctively vocational nature of drama training must inevitably be weakened by being associated with education. The opposite is the case. If drama training takes its place within the spectrum of higher education seen in its totality, an opportunity immediately arises to assert vociferously the distinction

within our education system between the vocational drama training provided in drama schools and the proliferation of non-vocational performing arts courses of one kind or another at universities and polytechnics, which we have referred to in Chapter 2.

142. We believe that it is very much in the interests of the drama schools and drama training generally that the position of drama training should be clarified in this way. If it is not done, absurdities arise like the case of a student who was refused a grant by his local authority for a place he had been offered at one of the leading drama schools in the country on the grounds that there was a drama course available at the local polytechnic. We shall return to this question of how the position of drama training should be clarified in our next chapter, when we consider possible solutions.

143. We gave very serious consideration to the suggestion contained in the evidence submitted to us by the Arts Council of Great Britain that the existing drama schools should be absorbed into a system of apprentice training and reorganised to form 15 theatre training centres, which would be based on designated theatres equipped and willing to play a regular part in training by taking students on planned working attachments. However, we rejected this suggestion not only because we felt it would prove too complicated to administer and too difficult to finance, but also because we felt it was sounder in principle to attempt to stimulate a greater involvement on the part of those working in the profession in the work of drama schools and to seek to encourage local links between drama schools and theatres, rather than to disturb the existing pattern of training in the drama schools and to seek to re-construct them around the theatrical profession.

144. A less radical version of this suggestion was adopted by the Arts Council as one of its formal recommendations to our Enquiry. Under this suggestion a limited number of appropriate theatres would be designated as training theatres in order to provide an opportunity for a comparative assessment of the value of drama school versus apprenticeship training. Our proposals would not prevent this, but we consider that the matter requires further consideration by the theatrical profession as a whole. This could be done within the forum of the new body which we propose should be set up, details of which are given in the next chapter.

The Finances of the Drama Schools

145. Some drama schools, including several of the best, face an extremely serious financial situation, both in terms of capital costs and running costs. The situation is particularly serious for those drama schools without any form of direct subsidy. Some of them are seriously under-capitalised and will require considerable sums of money spent on improving facilities during the next ten years, if they are to be able to continue. In the present economic situation any drama school which lacks a secure financial base faces a very bleak future indeed.

146. Of the present members of the CDS, four are supported by local authorities. A further two, RADA and Guildhall, are supported by the Bernard Shaw Estate and the City of London respectively, and their income is therefore likely to fluctuate. The remaining eight derive their income almost entirely from student fees, though some of them also receive emergency grants from the Arts Council.

147. The fact that student grants are discretionary rather than mandatory means that in the present economic situation the would-be drama student may find himself increasingly having to compete with other students for allocations from the inflation-hit budgets of local authorities. This, in turn, could place pressure on the drama schools to attach increasing importance to ability to pay the fees, when selecting students, with the result that they might be driven to accept even more overseas students than they do at present. But although mandatory grants would greatly improve the position as far as the students are concerned, the difference this would make to the finances of the schools is minimal. Unless public funds are provided to improve the financial situation of the drama schools, it is inevitable that some of them will have to close before very long. The first to do so will, of course, be those who are totally dependent on fees, some of which are undoubtedly among the best drama schools in the country.

148. There is, therefore, a good case which becomes even stronger if drama training is to take its place alongside other forms of advanced training and education in our national higher education system, for additional support from public funds. The question is how much support can be organised in the most logical and effective way.

149. Funding arrangements in other countries range from total state support in Eastern Europe (which is a simple solution in countries like Poland and Romania where there are only three drama schools in the first case and one in the second) to the National Endowment of the Arts grant, which the United States Government makes to the League of Professional Theatre Training Programmes (the type of solution best suited to a country with a large number of academies).

150. In Britain, the whole trend of further education is that it should be local authority based and we do not believe that drama training should necessarily be an exception to this. We believe that local authorities in regional centres where at present there is no direct support for a drama school from a local authority, should seriously consider the provision of such support. In London, with its concentration of drama schools, the situation is more complex and we shall discuss both the London and the regional situation in more detail in the next chapter. But in general terms, we believe there are strong financial reasons, as well as the educational reasons already mentioned, for drama training to come within the mainstream of further education. Indeed, in the present economic situation it is almost impossible to see the drama schools obtaining the financial support they need in any other way.

The Need for a 'Recognised' Sector

151. The pressures on public expenditure at the present time are so great that we believe it is right that support for drama training from public funds should be concentrated where it can do most good. We, therefore, believe that a new system of recognition should be introduced to take the place of the *de facto* recognition, which many local authorities accord to drama schools in membership of the CDS at the present time. A new body would have to be set up, charged with the job of granting this recognition to those drama schools which measured up to a set of agreed criteria of what a drama school ought to be.

152. The number of drama schools so recognised might well be of the same order as the present number of drama schools in the CDS, though the identity of the schools would not necessarily be the same. In some cases 'recognition' would be for a limited period in the first instance and the new body would have to have regard both to the demand for actors from the theatrical profession and to the demand for drama training among those seeking higher education, whose

numbers are likely to go on growing well into the 1980's. We would then hope that local authorities and the Arts Council would confine their support for drama training, both in terms of student grants and direct subsidies, to those drama schools in the recognised sector.

153. If support from public funds is to be concentrated in this way on certain recognised schools, we believe that those who pass out successfully from such schools should have no unreasonable obstacles placed in their way, when they seek work. As far as the present CDS schools are concerned, in most cases there is no problem. Students are offered jobs under the Equity quota and obtain an Equity card. Sometimes, however, even students from the best drama schools are offered a job, but cannot obtain an Equity card. In view of the fact that Equity are taking further steps to restrict entry by closing certain loopholes in their entry controls, we believe that they should offer automatic membership to any student from a recognised school, when offered a job in areas like repertory theatre, children's theatre and theatre-in-education, where Equity is prepared to accept newcomers.

154. The existence of a recognised sector would also be an important factor in limiting the number of those seeking to enter the profession. In order to stand a reasonable chance of making a career on the stage, it would be very important for the would-be actor to get to one of the recognised drama schools. Non-recognised drama schools would become distinctly unattractive, both for the would-be actor and as a going concern for those involved in running them. Some of them would inevitably close. The number of students being trained in the recognised sector would be regulated to meet the demands of the profession and would certainly be less than the numbers at present entering the profession under the quota system. There would thus be even more competition to get a place at a recognised drama school than there is at present to get a job under the quota.

155. But it is important that the existence of a recognised sector should not preclude other means of entry into the profession entirely. The fact remains that there ought to be, almost as a matter of principle, sufficient alternative ways in which those who miss out on the opportunity to go to a recognised drama school can still get into the profession, provided they have sufficient talent and determination. It would, therefore, be necessary to retain a very reduced quota to allow [illegible] entrants. We recommend that this question should receive early consideration by the new body which we propose should be set up.

Technical Training

156. The Enquiry's terms of reference included examination of training theatre technicians. However, the Committee increasingly felt that the central problem it was examining was the training of actors and that the whole question of technical training was so different that it would have been wrong to spatchcock it into the main enquiry. It would not have been possible in the time available and with the resources allocated to the Enquiry to do justice to this additional complex problem.

157. Nevertheless, it was felt that a serious situation clearly exists in this field, as there is an acute shortage of technicians. *We therefore recommend that a separate enquiry be set up.* The evidence we have received on this topic can be summarised as follows:

1. Very few technicians receive formal training. Most are trained 'on the job', but there is an increasing realisation that operation of the wide variety of complex modern theatre equipment cannot adequately be taught at the elbow of a stage manager in any one theatre. Consequently, the Arts Council of Great Britain, in conjunction with the Association of British Theatre Technicians, has initiated in-service day-release training. It is not clear how far this arrangement meets the problem, nor is it clear to what extent the ABTT scheme can be flexibly expanded to meet the changing demands for technicians. At present the scheme is funded by the Arts Council; possibly an alternative way of financing the scheme should be examined.
2. Some training of technicians is carried out in drama schools and in art colleges and polytechnics. It would perhaps be useful to weigh the advantages and disadvantages of training technicians alongside actors (and directors) as against separately or in-service (where a trainee may be limited in his experience to one theatre and one instructor).
3. There is evidence that there is considerable movement of technical staff between the worlds of theatre, entertainment (civic halls etc.) and television. No training seems to be undertaken by the latter two categories to produce technicians who could move into the theatre, hence the theatre world loses members without any compensating flow from the other direction. This may be a matter of concern for any enquiry which examines technical training.
4. It would seem evident that good technical training demands good teaching and good facilities (including access to a wide range of equipment). Such evidence as we received appeared to show that neither in-service training as at present organised nor training in

drama schools, yet satifies these needs. In-service training tends to limit the trainee's breadth of experience, while many drama schools do not have adequate premises or equipment. Some teachers are skilled operators but do not have teaching skills. This is clearly a matter for concern.

5. Concern was also expressed to us about the possibility of the shortage of experienced technicians being exacerbated by the demands likely to be made on the profession by the National Theatre. Although it has been publicly stated that the National Theatre will not allow a situation to develop which would deprive existing theatres of many of their senior staff, concern continues to be expressed. This problem may be resolved by the time any future technician training enquiry is established, and is of course a once-for-all question. Nevertheless it is disturbing that such a situation could be allowed to arise without proper planning to meet the extra demand for personnel. The Arts Council's inability to spend more on this area of training than its present commitment underlines the need to examine possible alternative sources of funding the training of technicians. It is possible that the Training Services Agency might be able to help in this area.

158. These points are only some of the areas that need investigation and it was with regret that we felt, on examination of the problems, that they went beyond our capability if we were to respond usefully to the main reason for the establishment of the Drama Training Enquiry. Nevertheless our recommendation that a separate enquiry be established is a strong one.

Chapter 5
Towards Solutions

159. We believe that the problems facing drama training are such that they can only be resolved by a reorganisation of the present system. In our view this reorganisation requires the establishment of a new body, which could appropriately be called the National Council for Drama Training (NCDT). It should be truly representative of all those involved in the theatrical profession (actors, authors, directors, stage managers, employers and those engaged in training) and it would probably include members drawn from among the following organisations:

160. The Conference of Drama Schools, the Association of Drama Schools (Students), Equity, the Council of Regional Theatre, the Theatrical Management Association, the Society of West-End Theatre Managers, the Association of Touring and Producing Managers, the Association of Community Theatre, the Independent Theatre Association, the BBC, the Independent Television Companies Association, the Arts Council of Great Britain, the Regional Arts Associations, the National Council of Theatre for Young People and adequate representation for Theatre-in-Education, and Local Authority Associations. It would also be desirable for several independent members to serve on the Council and for observers from the DES and the Scottish and Welsh Offices to be present at its meetings.

161. The principal tasks of the National Council for Drama Training, or NCDT as we shall now refer to it, would be as follows:

i) to establish criteria for granting recognition to drama schools – staffing, facilities, standards etc.
ii) to have regard to the optimum size of the recognised sector, both in terms of students and schools, bearing in mind that increasingly the total demand for new actors will be met from the recognised sector, as the non-recognised schools diminish in number and importance following the concentration of public support in the recognised sector.

iii) to grant recognition to those drama schools that meet its requirements either on a permanent basis or with periodic reviews. (In this way it will be possible for recognition to be withdrawn and granted to other schools if the NCDT should so decide.)

iv) to discuss with public authorities the question of support for those drama schools which it wishes to recognise.

v) to provide a forum for the theatrical profession within which the type of training taking place in drama schools can be kept under continuous review. In particular, it would be the responsibility of the NCDT to initiate schemes whereby there could be a greater involvement of those working in the profession in the whole teaching process.

162. The first two or three years of the NCDT's life will be a very important period during which it is establishing itself and bringing into operation the new system of recognition. During this period the NCDT will require an experienced staff of 2 or 3 and a small working budget. We suggest that the Secretary and the Deputy Secretary should be an official of the DES and a local authority education officer, both of whom should be seconded to the NCDT. Once the initial job of granting recognition has been done, and the NCDT is properly established, it should be possible to reduce its staff requirement. The precise manner of funding the NCDT is obviously a matter for further discussion. A parallel for financing a body of this kind exists in the way the National Council for Diplomas in Art and Design used to be funded before it was merged with the CNAA. It received fees based on the number of students taking diplomas and the costs of the visits that it made were borne by the colleges concerned. However, there are far fewer drama students than art students and the NCDT would almost certainly also need a special grant from the DES via the Arts Council.

163. The balance of representation on the NCDT is an important matter. The profession for which the training is being provided, as well as those actually engaged in providing the training, must be adequately represented on the NCDT. The purpose of the NCDT is not simply to administer drama training, but to infuse it with the knowledge and experience of those working in the profession. In order that this and other matters relating to the operation of the NCDT can be thoroughly discussed by those most closely involved and proposals put forward for setting up the NCDT, we recommend that a one-day Working Conference should be held shortly after the publication of this Report, to which representatives of Equity,

management and the drama schools should be invited. The Foundation has kindly said that it is willing to sponsor such a conference.

164. Although the arrangements for the reorganisation and public support of individual drama training schools will be a matter for the NCDT, we have conducted enquiries into the existing situation which suggest to us certain conclusions that the NCDT might well wish to take on to its early agenda. We spell them out here to indicate the sort of pattern that we have in mind for the next 10 years.

165. First of all, with the strengthening of regional feeling, it is essential that there is an adequate geographical spread of schools. The theatre is becoming less London-based and we would wish drama training to support this tendency. There are five major drama schools outside London already and there is a need to make drama training a reality across the nation. In Scotland there is a school in Glasgow with a secure financial base, adequate buildings, good staff and with a vigorous and growing drama movement to provide employment in the theatre, television and other art forms. The same is true of Wales, where the school in Cardiff, provided its artistic independence is guaranteed and an unwise amalgamation with other institutions is avoided, is equally well-placed with an excellent building, a good staff, and vigorous national support. In Manchester the school is part of the Polytechnic and it may reasonably hope for better facilities soon. In Bristol there are hopes of closer co-operation between the theatre, the drama school and the University and we strongly urge the Avon Education Authority to support these moves. It might well become a post-graduate training centre of great significance. In the West Midlands, the existing school has adequate resources and accommodation for the 80 students it has at present, but additional facilities would be needed if it is to cater satisfactorily for the expanding needs of an area of such major regional importance. With theatres at Stratford, Birmingham, Coventry and elsewhere, with major universities and polytechnics, and with progressive local authorities, this should not prove difficult. We found it surprising that there are some areas in which there is no serious drama training such as in the East Midlands, Yorkshire and the North East. Perhaps one of the London schools might be attracted by the great opportunity offered by this gap.

166. That leaves London. It is inevitable that the capital, with its concentration of theatres and theatrical people, its resources and its vigour, should be the great magnet for drama training. But it has the result that the bulk of drama training is in London, and that it is

therefore ultimately on one authority – the Inner London Education Authority – that responsibility might fall. It is improbable that ILEA will assume this responsibility for the schools in their present form, although it has already done so much for the arts in higher education.

167. Four of the London drama schools seem permanently guaranteed. RADA has money, premises, staff and prestige. At present there is no serious problem. The Central School is supported by ILEA. It needs new premises which ILEA will ultimately provide. Rose Bruford is supported by Bexley LEA and Guildhall by the City of London. Some of the other important London drama schools might join up with other higher education institutions or merge as a monotechnic with ILEA support. Two others would seem to us to be strongly deserving of NCDT recognition and direct support from the Arts Council and the DES in view of their role as experimental and pioneering establishments. Over other London institutions there hangs a question mark. Perhaps one might move to the North. But if the field of drama employment is growing, as it will when the economy recovers, more schools will be needed. It is in this context that the NCDT will play a key planning role. It is on its estimates of need that the number of recognised schools will depend, and it is the award of recognised status that will make drama schools financially attractive to universities, polytechnics and other possible sources of finance.

168. As regards financing those few recognised drama schools that are left without local authority support (for example, the experimental schools), we believe that the DES should accept permanent responsibility for them and finance them through the Arts Council, which is already providing emergency grants to some of the schools in question. We realise that the Arts Council has reservations about taking on this role on a regular basis, but it would be relieved of direct responsibility for recognition of drama schools, since this would be done by the National Council for Drama Training. The fact that the Arts Council would itself be represented on the National Council would mean that the Arts Council would in fact be very well placed to act as the Government's funding agency in this matter. Since it would only be small and experimental drama schools that would need to be assisted in this way, it would amount to little more than an extension of the Arts Council's present role as a provider of emergency grants. Such funds should of course be allocated to the Arts Council over and above its existing grant and earmarked for this specific purpose.

169. An alternative method of funding would be for those schools without LEA support to be directly grant-aided by the DES. The DES regard direct grants of this kind as being wholly exceptional. They have only 10 higher education institutions on their direct grant list and they are trying to reduce the number still further. If, however, the DES felt that the small number of drama schools in question, some of which are very important because of their experimental nature, could be treated in this way, then this would undoubtedly be an attractive solution to the financial problems of those particular schools.

170. A development in drama training, which the NCDT will have to take into account, is the move being made at the present time by certain drama schools towards seeking to have their courses validated as degrees by the Council for National Academic Awards. The CNAA is the national body charged with the job of validating courses as degrees or diplomas in institutions of higher education other than the universities. Although there is a fear in some parts of the theatrical profession that any assimilation with higher education must inevitably mean importing additional academic criteria for entry and qualifications, both the universities and the CNAA can and do give validation in fields where it is appropriate without insisting on academic standards that are irrelevant.

171. The parallel with art education at the time the National Council for Diplomas in Art and Design was merged into the CNAA, and the way in which the same kind of fears proved largely groundless, is instructive. It was accepted that students should have 2 'A' levels or 5 'O' levels plus a foundation course, but Art Colleges were still allowed to take on students displaying exceptional talent without these qualifications. The result was that the art colleges were able to award degrees with little or no alteration to their existing courses and with their fundamental objectives intact. Moreover the responsibility for assessment and validation of courses in art and design remained with people from the world of art education, as well as those drawn from among practising artists and designers, who formed the Art and Design Committee of the CNAA.

172. As far as the drama schools are concerned, two of them (Manchester Polytechnic School of Theatre and Rose Bruford) have already made proposals to the CNAA for courses to be validated as CNAA degrees. Discussions on this are still taking place. From the drama schools point of view, the advantages of a degree or diploma are threefold. Grants for students become easier, employment pros-

pects are opened up for those who might one day leave acting, as heads of drama departments in schools or local authority drama advisers, or in fields such as arts administration, and, thirdly, drama schools offering a CNAA degree or diploma may be better able to attract financial support.

173. We believe that, if the CNAA decides to validate vocational courses, it is vital that there should be a special Theatre Board, quite separate from the Creative and Performing Arts Panel, in order that a clear distinction can be maintained between vocational drama training and the study of drama as a liberal arts course.

174. This Theatre Board should be composed essentially of people from the theatrical profession – along much the same lines as the NCDT – and we would prefer to see it coming under the jurisdiction of the Art and Design Committee of the CNAA, who already have experience of asserting the special criteria that apply in the arts as against the more academic criteria of other disciplines. The Theatre Board would then work in close co-operation with the NCDT and only validate courses at drama schools recognised by the NCDT. We hope that the DES would agree to this arrangement.

175. While we believe that it is right, both on practical and financial grounds, that drama training should ultimately take its place in the higher education system, we do not believe that any drama school should seek CNAA validation for its courses unless it is firmly convinced that this is the right approach for a school with its own particular philosophy. Provided that a school is recognised by the NCDT and able to attract financial support either from a local authority or from the DES via the Arts Council, it can remain perfectly viable without offering CNAA degrees or diplomas.

176. Finally, a word is necessary about student grants. Although students taking drama courses that have been validated as CNAA degrees will probably get mandatory grants, students at other recognised schools would continue only to be eligible for discretionary grants, since their courses would not meet the requirements for mandatory awards, namely degree equivalent status. We therefore recommend that the DES should issue a circular to local authorities advising them that students obtaining places at these drama schools recognised by the NCDT should be given grants as a matter of policy. The same circular should also give DES backing to the NCDT and discourage local authorities from making awards at drama schools not recognised by the NCDT. As regards the rate of grant for discre-

tionary awards, the local authority associations have recently issued guidance to their members to the effect that, where awards are made to students on advanced courses or those on non-advanced courses who are over 19, they should be at the same rates as mandatory awards for first degree students.

Chapter 6
Summary of Conclusions and Recommendations

1. We believe that vocational drama training is necessary for the continuation of the national tradition of excellence in the theatre. In our view, those who first approached the Foundation with the request that this Enquiry should be set up were correct in suggesting that the time was ripe for a new approach to the training of actors.

2. We gave serious consideration to the evidence submitted by the Arts Council of Great Britain to the effect that certain theatres should be designated as training theatres and should play a regular part in training by taking students for planned working attachments, but we felt that it was sounder in principle to seek ways of involving the profession more fully in the training taking place in the drama schools rather than to attempt to reorganise drama training around a series of designated theatres. (*Paragraphs* 143/4)

3. We are satisfied from our Enquiry that substantial unemployment exists, though it is probably not as great as some figures have led people to suppose. Further than that we cannot at present go, except to say that we formed the view, on the basis of the evidence put before us, that actors trained at the leading drama schools get more and better jobs on average than untrained actors or those turned out by the less well-known training establishments. In other words, in an occupation where unemployment is endemic, we do not believe that it is primarily concentrated among those who have passed through the leading drama schools. (*Paragraphs* 10–22, 27)

4. We would have liked to have been able to carry out a comprehensive survey of employment among actors, but regrettably a survey of the kind needed was beyond the capability of our Enquiry. We believe that such a survey would contribute greatly to a better understanding of the problems and hardship faced by actors unable to find work within the profession. We therefore recommend that the Department of Employment and the Office of Population Censuses and Surveys should regularly enquire into unemployment in the acting and other artistic professions, which gives rise to serious problems both to those engaged in them and to those who benefit from their work. (*Paragraph* 21)

5. We consider that present support for drama training from public funds is both uneconomic and inadequate. Unless steps are taken to remedy this situation, some of the best drama schools will be threatened with closure without any compensating gain from rationalisation. We therefore recommend that drama schools should be required to obtain formal recognition (as distinct from the voluntary, non-statutory recognition as an efficient establishment of further education given by the Department of Education and Science) as a prerequisite for support from public funds. Such support from public funds should then be confined, both in terms of grants and subsidies to the school and in terms of student grants, to those drama schools so recognised. (*Paragraphs* 54 – 60, 102/3, 145 – 155, 168/9)

6. We believe that the most likely way in which drama schools will obtain the additional financial support they need is by establishing links with local authorities wherever possible. We also believe that it is logical that drama training should take its place within the higher education system in this way. (*Paragraphs* 140 – 142)

7. In order to achieve these objectives and to ensure a continuing link with the professional theatre, we recommend that a National Council for Drama Training (NCDT) should be established, on which actors, authors, directors, stage managers, employers and those engaged in training would all be represented. The NCDT would grant formal recognition to those drama schools which in its view met certain agreed criteria. It would have regard to the optimum size of the recognised sector, bearing in mind that increasingly the total demand for new actors would be met from the recognised schools, as the non-recognised schools begin to diminish in number and importance following the concentration of public support in the recognised sector. (*Paragraphs* 159 – 163)

8. The NCDT would discuss with Local Education Authorities and the Department of Education and Science (DES) how financial support can best be organised for the drama schools which it recognises. We suggest that there should be at least six recognised drama schools in the regions, which should receive local financial support where it does not already exist. The core of the problem is in London where the main concentration of drama schools lies. Four major London drama schools seem permanently guaranteed and we hope that a further four will be recognised and supported in a variety of different ways, which might include a direct subsidy from central government via a special grant to the Arts Council. (*Paragraphs* 165 – 167)

9. The NCDT would also provide a forum for the theatrical profession, within which the type of training taking place in drama schools could be kept under continuous review. In particular, it would be the responsibility of the NCDT to initiate schemes whereby there could be a greater involvement of those working in the profession in the whole training process, right through from the initial auditioning for places to the final public productions.
(*Paragraphs* 95 – 97, 163)

10. We note that certain drama schools are making approaches at the present time to the Council for National Academic Awards (CNAA) regarding the validation of vocational drama courses as degree or diploma courses. We consider that it is important that this validation should be carried out by a Board which is quite separate from the CNAA's Creative and Performing Arts Panel. This is important in order that a clear distinction can be maintained within the structure of the CNAA between the specialised vocational courses provided by the drama schools and the non-vocational courses of the university and polytechnic drama departments. The Theatre Board, as it might be called, should be composed essentially of people from the theatrical profession. (*Paragraphs* 170 – 175)

11. We do not believe that any drama school should seek CNAA validation for its courses unless it is firmly convinced that this is the right approach for a school with its own particular philosophy. Provided that a school is recognised by the NCDT and able to attract financial support either from a local authority or from the DES via the Arts Council, it can remain perfectly viable without offering CNAA degrees or diplomas. (*Paragraph* 175)

12. We recommend that the DES should issue guidance to local authorities to the effect that students obtaining places at NCDT recognised drama schools should be given grants as a matter of policy. (*Paragraphs* 61 – 65, 176)

13. We believe that it is likely that there will be a trend towards post-graduate entry into drama schools. The NCDT should take this trend into account in formulating its policies for the future of drama training. We recommend that grants should be automatically available, as a matter of policy, for graduates who are accepted by recognised drama schools offering post-graduate courses of up to two years. (*Paragraphs* 127 – 131)

14. We do not see any case for standardising existing courses at drama schools, but we believe that there should be more opportunities for drama students to work in the television, radio or film studio situation during their training. We believe that major employers such as television have a responsibility to contribute to the training process. We, therefore, hope that the NCDT will encourage closer links between the recognised drama schools and the BBC and Independent Television Companies, both in London and in the Regions. (*Paragraph* 100)

15. We recommend that Equity should grant automatic membership of the Union to all students from recognised schools, who successfully complete their courses, as soon as they are offered a job either in repertory theatre, children's theatre, or theatre-in-education. The number of actors entering the profession under the quota system should then be greatly reduced, since under these new arrangements the quota would only apply to the minority of actors entering the profession from sources other than the recognised schools. (*Paragraphs* 153 – 155)

16. Although the vast majority of entrants into the profession will have completed a course at a recognised drama school, we believe that it is highly desirable that it should still be possible to enter the profession without formal training. This should apply equally to would-be actors, stage managers and directors, and we recommend that the NCDT should discuss ways in which appropriate schemes can be sponsored. (*Paragraph* 155)

17. We were concerned at some of the representations made to us about stage schools and we recommend that the NCDT should carry out an early investigation into their role within the drama training system. (*Paragraphs* 44 – 47)

18. Although a serious situation clearly exists in the field of technical training, we considered that the problems involved were so different from those appertaining to the training of actors that we could not do justice to the complex problems involved with the resources at our disposal. We therefore recommend that a separate enquiry be set up covering the whole area of technical training, as a matter of urgency. (*Paragraphs* 156 – 158)

19. In view of the important role allocated to the National Council for Drama Training in our proposals, we decided to recommend that a one-day Working Conference be held, shortly after the publication

of this Report, at which the details involved in establishing such a Council would be discussed between Equity, management and those engaged in training. The Foundation have kindly offered to sponsor such a Conference. (*Paragraph* 163)

Appendices

A. List of those who submitted written evidence.

B. List of those who gave oral evidence.

C. CDS Graduate employment statistics – the CDS survey of Graduates of 1972/73.

D. List of Drama Training Institutions.

1. Conference of Drama Schools.
2. Other Drama Schools.
3. Stage Schools.
4. University Drama Departments (undergraduate and post-graduate).
5. Colleges of Further Education.
6. Courses in Theatre Design.

E. Public Subsidy of the Theatre.

F. Public Money spent on Drama Schools.

Appendix A

List of Organisations and Individuals who submitted written evidence to the Enquiry

Miss Dorothea Alexander
Arts Council of Great Britain
Arts Educational Schools
Association of Drama Schools
Barbara Speake Stage School
Miss G. Birke
Birmingham School of Speech Training and Dramatic Art
Birmingham University Drama Department
Bristol Old Vic Theatre School
Bristol University Drama Department
British Actors' Equity Association
Central School of Speech and Drama
Council of Regional Theatre
Mr John Cunningham
Dartington College of Arts
Mr Donald Douglas
Drama Centre (London) Ltd
Drama Studio
East 15 Acting School
Exeter University Drama Department
Miss Paula Fulton
Glasgow University Drama Department
Guildford School of Acting and Drama Dance Education
Guildhall School of Music and Drama
Mr Ernest Hall
Mr Jonathan Hammond
Miss Sally Hedges
Hull University Drama Department
Miss Naseem Khan
London Academy of Music and Dramatic Art
Manchester Polytechnic School of Theatre
Miss Mary Moore
Mountview Arts Centre
National Council of Theatre for Young People

APPENDIX

National Film School
Mr David Parfitt
Phildene Stage School
Rose Bruford College of Speech and Drama
Royal Academy of Dramatic Art
Royal Scottish Academy of Music and Drama
Mr Nicholas Smith
Miss Virginia Snyders
Miss Hazel Vincent Wallace OBE
Webber Douglas Academy of Dramatic Art
The Welsh College of Music and Drama

Appendix B

1. List of those who gave oral evidence before the Committee

Arts Council of Great Britain
Dr A. H. Marshall
Mr Owen Reed
Miss Caroline Smith
Mr Douglas Cornellison
Mr N. V. Linklater
Mr A. Field
Miss J. Thompson-Smith
Miss J. Bullwinkle

Association of Drama Schools
Mr John Carnegie
Mr Hugh Hayes
Mr Peter Layton
Miss Diane Rogers
Mr Jeremy Sinden

British Actors' Equity Association
Mr Peter Plouviez
Mr Vincent Burke
Mrs Bay Haseler

Conference of Drama Schools
Mr Edward Argent
Mr Michael Barry OBE
Mr Jean-Norman Benedetti
Mr John Blatchley
Mr M. O. Cormack
Mr Hugh Cruttwell
Mr Christopher Fettes
Mr George Hall
Mr Raphael Jago

Council of Regional Theatre
Mr Peter Cheeseman
Mr Philip Hedley

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Appendix C

Survey of CDS Graduate Employment Statistics for 1973

The following table lists the number of CDS graduates who obtained Equity membership within three months of leaving their schools.

		(Graduates who got Equity membership cards)						
	Total no. who left	Quota	Non Subs. Reps. Quota	Other	Abroad	No Card	Nothing known	Doubtful
School A	30	11	5	12	–	2	–	–
School B	23	8	2	9	1	3	–	–
School C	28	12	2	7	3	4	–	–
School D	19	15	–	3	–	1	–	–
School E	8	5	–	3	–	–	–	–
School F	18	7	2	6	–	3	–	–
School G	13	9	–	–	1	–	2	1
School H	11	3	–	7	–	1	–	–
School I	15	8	1	4	1	1	–	–
School J	6	5	–	1	–	–	–	–
School K	11	7	1	1	–	2	–	–
School L	21	9	–	6	2	3	–	1
School M	18	4	–	3	1	10	–	–
School N	8	1	3	3	1	–	–	–
Total	**229**	**104**	**16**	**65**	**10**	**30**	**2**	**2**

(Percentage of Graduates who got work in the theatre: 85%)

Department of Education and Science
Mr D. E. Lloyd Jones
Mr A. E. D. Chamier
Mr B. Parnaby

Theatrical Management Association
Mr C. R. Lacy Thompson
Mr Gordon Stratford

2. List of others who were consulted informally in the course of the Enquiry

Mr Peter Barkworth	*Actor and former drama teacher*
Mr John Bowen	*Author and former drama teacher*
Mr Robert Brustein	*Dean of the Yale University Drama School*
Miss Elizabeth Butcher	*National Institute of Dramatic Art, University of New South Wales*
Mr Peter Coxhead	*Mountview Arts Centre*
Mr Nigel Dunn	*Independent Television Companies Association*
Professor Kenneth L. Graham	*University of Minnesota*
Mr Vin Harrop	*formerly Administrative Director of CORT*
Mr John Holden	*Deputy Director, Manchester Polytechnic*
Mr Louis Mahoney	*Actor*
Mr Sean O'Riordan	*Television Director*
Mr R. Penciulescu	*Romanian Theatre Studio*
Mr Douglas Schwalbe	*Director of the Loeb Drama Centre, Harvard University*
Mr Ken Smalley	*Association of British Theatre Technicians*

Appendix D1

Conference of Drama Schools

The Arts Educational Trust Schools
The Birmingham School of Speech Training and Dramatic Art
The Bristol Old Vic Theatre School
The Central School of Speech and Drama
The Drama Centre (London) Ltd
East 15 Acting School
Guildford School of Acting and Drama Dance Education
Guildhall School of Music and Drama
London Academy of Music and Dramatic Art
Manchester Polytechnic School of Theatre
The Rose Bruford College of Speech and Drama
The Royal Academy of Dramatic Art
Royal Scottish Academy of Music and Drama
The Webber Douglas Academy of Dramatic Art
The Welsh College of Music and Drama (since May 1975)

Appendix D2

Other Drama Schools

In addition to Mountview Theatre School and Art of Movement Studio which are recognised by the DES as 'efficient', the following drama schools are referred to as 'principal drama schools' in DES or Central Youth Employment Executive literature:

Edinburgh College of Speech and Drama Ltd
British Drama League
Croydon College of Art
Northern College of Speech and Drama
Dartington College of Arts
New College of Speech and Drama
(*this college is becoming part of Middlesex Polytechnic*)
Queen Margaret College, Edinburgh
(*formerly the Edinburgh School of Domestic Science, this college is supported by the Scottish Education Office and is a Central Institution – equivalent to polytechnic*).

The following advertise themselves as full-time drama schools in *Contacts:*

City Literary Institute, London WC2
The Drama Studio, London W5
Florence Moore Theatre Studios, Brighton
Phildene Stage School, London W4
Toynbee School of Drama, London E1

In addition there are advertisements for about 15 'drama schools, colleges and academies', presumably part-time, which give no indication of the scale of tuition offered. There are also advertisements from about 65 individuals offering elocution lessons, coaching in drama and specialised training.

Appendix D3

Stage Schools

The following stage schools advertise in '*Contacts*'

Premiere Stage School, Hitchin, Herts
Barbara Speake Stage School and Agency, London W3
Joan Barnes Theatre School and Drama Centre, High Wycombe, Bucks
Cambridge Manor Stage School, Weybridge, Surrey
Italia Conti Stage School, London SW9
Corona Stage School, London W4
The Purley School, Purley, Surrey
Elliot-Clarke School, Liverpool 1
Doreen English Stage School, London SW6
Donald Evans Schools, London W2
Vivienne Guignard Direction, London W2
Premiere Management Agency and Stage School, London W1

Appendix D4

University Drama Departments

a) *First Degrees*

The following universities provide single or joint first degree courses in drama:

Birmingham (Drama and Theatre Arts, alone or with another subject)
Bristol (alone or with another subject)
Exeter (with English or French)
Glasgow (with another subject)
Hull (alone or with another subject)
Manchester (alone or with English, French or German)
Wales, University College, Bangor (with English or Welsh)

Less specialised study of Drama may also be included in first degree courses at most of these universities and at Newcastle-upon-Tyne (BSc in Speech or BEd), Aberdeen (BEd) and Lancaster.

b) *Diplomas or Certificates*

GENERAL

Glasgow (Certificate in Dramatic Studies, 3 years for full-time students of Royal Scottish Academy of Music and Drama)
London (Extension diploma in Dramatic Art, 2 years at training schools or institutions approved by the University)

FOR TEACHERS

London (Certificate of Proficiency in Diction and Drama open to teachers and others specially approved after third year supplementary course for extension diploma)
Newcastle-Upon-Tyne (1 year associateship in Drama in Education for Overseas teachers and Diploma in Drama in Education for candidates with teaching experience 1 year full-time plus 1 – 2 years part-time)
Exeter (Drama for Adolescents, 1 year, for qualified teachers with normally not less than 5 years approved teaching experience)

STAGE DESIGN

London (Part of Diploma in Fine Art)

c) *Postgraduate Courses*

Essex (1 year MA in Drama – under auspices of School of Comparative Studies)
Warwick (1 year MA in Drama and Dramatic Literature – provisional)
Leeds (1 year MA in Drama and Theatre Arts)
Bristol (1 year MA in History of the French Theatre)
Newcastle (2 year MPhil in Elizabethan Drama, 1 year MA in Elizabethan and Shakespearian Drama, Diploma in Advanced Education Studies)
Manchester (Diploma in Drama)
Bristol (Certificate in Drama, Radio, Television and Film)
Glasgow (2 year Diploma in Dramatic Studies)
London (Higher Diploma in Fine Art – Stage design option)
Lancaster (1 year MA in Theatre Studies)

d) *Research Facilities*

Available at most of the Universities named above

Appendix D5

Colleges of Further Education

The following colleges of further education offer one or two year courses in drama which are integrated with general 'O' and 'A' level education. (It should be remembered that this whole sector of further education is in the process of being completely re-organised).
About 15 technical colleges offer one or two year courses in speech and drama. These courses are integrated with General 'O' and 'A' level education and in some cases only one third of the first year is devoted to speech and drama. The following colleges offer drama courses:

Blackpool: St. Anne's College of Further Education
Chelmsford: College of Further Education
Colchester: North-East Essex Technical College
Coventry: Technical College
Edinburgh: College of Commerce,
Telford College of Further Education
Hemel Hempstead: Dacorum College of Further Education
London: Kingsway College of Further Education
West Ham College of Further Education
Loughton: College of Further Education
Nottingham: Clarendon College of Further Education
Portsmouth: Highbury Technical College
Southend: College of Technology
Stratford-upon-Avon: South Warwickshire College of Further Education
Thurrock: College of Further Education (Gray's)
Tunbridge Wells: West Kent College of Further Education
Weston-super-Mare: Technical College and School of Art

Appendix D6

Courses in Theatre Design

The following establishments offer courses in theatre design. In most cases candidates will have completed at least one year's Foundation or pre-Diploma Course.

Birmingham Polytechnic Diploma Course (3 years)
Bristol Old Vic Theatre School. Technical/Production course for Directors and Designers (1 – 2 years)
Central School of Art and Design (London). Course in Theatre Design leading to Diploma in Art and Design (3 years)
Croydon College of Art. Technical Course, including Stage Management and Design (2 years)
Sadlers Wells Theatre. Post Graduate Course (1 year)
Wimbledon School of Art. Course leading to Diploma in Art and Design (3 years)
Trent Polytechnic (Nottingham) Diploma Course (3 years)

Appendix E

Public Subsidy of the Theatre

The following amounts of public money were spent on the theatre in the year 1972/73 by the Arts Council of Great Britain and the local authorities of England. (No figures are available for money spent by Scottish and Welsh authorities.)

1. *Arts Council of Great Britain:*	
England	£2,268,023
Scotland	331,048
Wales	137,071
	£2,736,142
2. *English Local Authorities**	
1) Professional Theatres and Drama	992,542
2) Amateur Drama	61,306
3) Fees to Young People's Theatre and Theatre-in-Education Groups	152,278
4) Professional Performances for Schools	179,608
5) Net expenditure on local authority-owned theatres	1,000,707
6) Net expenditure on direct drama promotions	5,291
	£2,391,732
Total:	£5,127,874

*based on a survey covering 90% of local authorities.

Appendix F

Public money spent on Drama Schools

Exact figures for the amount of LEA money spent on grants to drama school students are impossible to calculate. The following is an approximation of the amount of public subsidy that went into the drama schools in 1972/73:

LEA Student Grants	£400,000	
Ad Hoc Arts Council Emergency Grants to schools in danger of closure	13,000	
Direct grants to LEA and Scottish Education Department financed schools	640,000	
Total:	£1,053,000	(approx)

Glossary of Abbreviations

The following organisations are frequently referred to in the report by the abbreviations shown below:

ABTT	Association of British Theatre Technicians
CDS	Conference of Drama Schools
CNAA	Council for National Academic Awards
CORT	Council of Regional Theatre
DES	Department of Education and Science
Equity	British Actors' Equity Association
ILEA	Inner London Education Authority
LEA	Local Education Authority

Publications

Publications by the United Kingdom and British Commonwealth Branch, Calouste Gulbenkian Foundation, Lisbon.

Over the years the Foundation has published a number of contributions in each of the fields with which it is concerned as well as its Chairman's triannual report and the annual preview and review of the United Kingdom branch. Publications listed below are available still from the Foundation at 98 Portland Place, London W1N 4ET except *Community Work and Social Change* published by Longmans Green & Co. Ltd. and *Current Issues in Community Work* published by Routledge & Kegan Paul Ltd, and both obtainable from most bookshops.

Help for the Arts (*1959*) *15p*

The famous Bridges Report upon which the Branch's arts programme has been based. Many of its premises and guidelines remain valid so that it is essential reading for anyone studying the development of arts patronage in Britain, as well as an interesting historical document.

Community Work and Social Change (*1968*) *£1.05*

In 1965 the U.K. and British Commonwealth Branch of the Foundation instituted an enquiry into the nature and extent of community work with a view to making proposals for training. This is the report of the study group which carried through the inquiry under the chairmanship of Dame Eileen Younghusband DBE. The moment for the inquiry was right, its findings relevant to other inquiries of the time such as the Seebohm Committee and the Royal Commissions on Local Government in England and Scotland. To a large extent community work training in the U.K. today reflects this initiative so that the report remains an essential document in its field.

Chairman's Report V (*1973*) *No Charge*

Every three years the Chairman of the Calouste Gulbenkian Foundation in Lisbon, Dr Jose de Azeredo Perdigão, reports on the work of the Foundation throughout the world during the preceding period. The result is an interesting account of the achievements of a body which has become one of today's great international charitable foundations in only a decade and a half. The current fifth report deals with the period January 1, 1969 to December 31, 1971.

Calouste Gulbenkian: Collector (1971) £5

Calouste Gulbenkian was a collector on the grand scale. The great museum in Lisbon which houses several thousand works of art which he assembled over about 40 years – by far the larger part being of exceptional quality – is testimony of a man who must have possessed considerable knowledge of art history as well as perception, perseverance and tact. This is the story of how he set about his work at the turn of the century, ranging the world, including Soviet Russia, for the particular pieces he sought; how later he loaned important parts of the collection to major museums on both sides of the Atlantic while retaining much to adorn his house in Paris; and how finally the whole was assembled in Lisbon. As told by Dr Jose de Azeredo Perdigão, Chairman of the Foundation, it presents a vivid portrait of the man in his times and does so, moreover, in a way the man himself would appreciate. The book itself is a collector's item, richly illustrated and lavishly presented to adorn a library or embellish a room.

Training in the Conservation of Paintings and Drawings (1972) £1

For some years experts and lovers of art in general have been troubled how best to conserve Britain's great heritage of paintings and drawings and, in particular, how to train the body of experts needed for such work. Early in 1969 the Standing Commission on Museums and Galleries and the Calouste Gulbenkian Foundation consulted together and agreed to investigate the problem through a committee of inquiry which the Foundation offered to set up and finance. This report of the committee's work under the chairmanship of Sir Colin Anderson was published in January 1972 and contains by far the most wide-ranging information yet gathered on this aspect of conservation. It also makes recommendations, now being discussed, which would go far to solve the problems of training and development which are the key to preserving the past for the future.

Current Issues in Community Work (1973) £1.45

Aimed at all those with a concern for the vitality of community life, and for community work as an important means to this end, the book contains the essence of many vital issues studied by the Foundation's Community Work Group during its three year span of life under the chairmanship of Lord Boyle of Handsworth. It discusses community action, problems faced by community workers, including relations with their employers; training for community work; its values, patterns and methods; and its evaluation. A final chapter looks at ways of meeting present needs for resources and for a continuing dialogue.

Higher Education in the '80's — *65p*

Report of a Conference sponsored by the U.K. Branch of the Foundation, May 10-12, 1973 and conducted under the chairmanship of Lord Annan. Published in *Universities Quarterly*, Winter 1973, and available from 10 Great Turnstile Street, London WC1.

Gulbenkian 1975 — *No Charge*

Policies and Activities for 1975.
Projects Initiated in 1974.
This latest in the Branch's series of Annual Reports is an invaluable guide to those seeking the Foundation's help as well as a record of help already given throughout the United Kingdom and Commonwealth. A few reports from earlier years are available also on request.